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Full Name of Author — Nom complet de l'auteur

Thomas Michael Joyce

Date of Birth — Date de naissance Dec 9, 1944	Country of Birth — Lieu de naissance Canada

Permanent Address — Résidence fixe

# 5 644 Linden Ave.,
Victoria, B.C.

Title of Thesis — Titre de la thèse

Aesthetic Theory in the Works of James Joyce

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THE AESTHETIC PROCESS: ARTISTIC THEORY IN THE WORKS OF JAMES JOYCE

by

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PERMANENT ADDRESS:

....#5, 644 Linden Avenue....
....VICTORIA, B.C.....
....V8V 4G5....

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled THE AESTHETIC PROCESS: ARTISTIC THEORY IN THE WORKS OF JAMES JOYCE submitted by THOMAS MICHAEL JOYCE in partial fulfilment of the requirements for the degree of Doctor of Philosophy in English.

Supervisor

External Examiner

Date March 4, 1981

ABSTRACT

Joyce's early fiction embodies two finally incompatible ideals: naturalism and romanticism. Joyce's naturalism confirmed his allegiance to ordinary life amongst the lower classes. More importantly, the naturalistic tenet that environment determines character supported Joyce's bitter resentment of a social milieu that threatened to destroy his promise as an artist. His youthful response was to tailor Dubliners to serve his thesis that Dublin was the centre of spiritual paralysis that eventually afflicted all who remained there. Concurrently, Joyce believed art served life, a central expression of his aesthetic. In Chamber Music, Dubliners, Stephen Hero, and A Portrait of the Artist as a Young Man, Joyce identifies life with an idealistic romanticism devoted to adventurous freedom, to a consuming worship of the Virgin, but most importantly, to epiphany, the free artist's realisation of the threat posed to his soul and vocation by family, church, and nation.

In upholding the ideals of naturalism and romanticism, Joyce embodies their incompatibilities. On the one hand, he attempts to establish his naturalistic thesis that all Dubliners succumb to Dublin's hemiplegia; on the other hand, his main fictive technique of epiphany implies the Dublin born narrator's freedom. In later works, Joyce

criticised the naturalism and romanticism Dubliners expressed, though he never abandons romanticism entirely, as he never abandons his naturalistic interest in the "here and now." In Portrait, the narrator's irony undermines Stephen's romanticism, but is not synonymous with Joyce's rejection of the aesthetic as some critics contend. Joyce consistently practised Stephen's aesthetic theory developed in Portrait's fifth chapter. Joyce's tailoring his life to demonstrate the aesthetic resembles the application of his naturalism previously. These demonstrations of theory support the conjecture that the application of naturalism and of the aesthetic stem from a personal need for a standard of order and knowledge that precedes the novelist's full and disinterested response to life when and where he finds it. This need is a major theme of Portrait. Though Joyce in Ulysses modifies the aesthetic of Portrait, its central terms remain unchallenged throughout his works.

In the Nausicaa episode of Ulysses, Bloom's equanimity challenges Stephen's romanticism and assists in Bloom's general redefinition of stasis as equanimity and sympathy rather than romantic and mercurial flight as in Portrait. Bloom's responsiveness, his refusal to be bitter or resentful, his refusal to adopt a biased belief or thesis that Dublin is paralysed are vivid testimony to Joyce's consummate achievement as a novelist responsible to life when and where he finds it.

Despite the achievement Bloom represents, Ulysses is plagued by problems akin to the application of Joyce's naturalism in Dubliners. In the late revisions of Ulysses, Joyce attempted to move away from the novel into the mode of Finnegans Wake. Such a shift neglects meaning expressed in character and narrative event for the drama of allusions revealed in the ordinary. Joyce's adherence to the plan of Ulysses, to demonstrations of art, colour, technique, etc., resemble his application of naturalism and aesthetic theory. Large sections of Ulysses flesh out such formal matters, often apart from any dramatic considerations of character, event or theme, as we witness in the vast catalogue of opiates in the Lotus Eaters episode, in the catalogue of food in the Lestrygonians, or in the illustrations of blind mechanism in the Wandering Rocks.

In Joyce's aesthetic belief that art imitates nature, in the aesthetic theory's stress upon formal relations of part to whole, in the emblematic character of quidditas, wherein the object in its essence becomes a substitute for the object's manifest appearances lies Joyce's justification of his method. Joyce's concentration upon technique as meaning reinforces his shift away from the novel where character and narrative event are the primary vehicles of meaning. In Finnegans Wake, language and technique are the protagonists. Finnegans Wake makes no pretense of being a novel, but use of the term is not solely confined to the literary form of the novel, for perhaps one expects the poet and the painter, as much as the novelist, to serve life and to ground his art in the immediacy of human experience.

It is with special gratitude that I acknowledge the assistance of my supervisory committee, Dr. F. L. Radford, and Karen Elizabeth Wonders.

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INTRODUCTION

James Joyce's aesthetic, the subject of this thesis, entails my examining the aesthetic theories stated in The Critical Writings, the Paris and Pola notebooks, Stephen Hero, A Portrait of the Artist as a Young Man, and Ulysses. The thesis also proposes to explore the aesthetic Joyce actually practised, as distinct from the theories his protagonists espouse. Although Joyce's fiction generally embodies the key terms of the aesthetic theory, the later works, especially Ulysses, modify, elaborate and supplement the major theoretical statements in Portrait. That Joyce devoted a section to aesthetic theory in each of his major works attests to his concerted effort to understand, to formulate, and to communicate to his readers the terms of his art. I am primarily interested in these terms as they reveal the genesis of his works. I believe then that my subject offers a unique opportunity to observe the artist in his workshop and to understand intimately those concerns that shape the fiction.

I have also chosen to study the aesthetic for other reasons. Firstly, the study entails a sufficiently wide range of the definitive aspects of Joyce's works to enable one to judge accurately the strengths and the weaknesses of Joyce's art. I think this especially important given the reluctance of Joyce scholarship to undertake this unpopular task essential to literary criticism. Evaluative judgements in fact are commonly reduced to personal opinion or braggadocio. Secondly, since the strengths and weaknesses of Joyce's writing stem in large part from the practice and the statement of his aesthetic, they cannot logically be excluded from the examination of that aesthetic. It should be clear then that evaluative judgements are not gratuitous additions to my central subject.

My interest in aesthetic theory throughout this thesis is literary. Thus I am concerned to understand how Joyce's ideas and beliefs about art shape the text, and what significance they have in our assessing Joyce's achievement as a novelist. In this last respect, an important premise for my argument is that Joyce is primarily a novelist whose major works--Dubliners included--should be judged in part by their ability to embody significant thought in a drama of character and narrative event. Because S. L. Goldberg adopts this position in The Classical Temper, Michael Groden in his book Ulysses in Progress judges him to be guilty of dogmatically rejecting the "expanding symbolic structure [of Ulysses] in a determined effort to make Ulysses a dramatically rendered novel gone wrong."[1] Although I see no connection between thinking Ulysses to be a novel and the blanket rejection of the book's symbolic content, judging Ulysses a novel entails assessing Joyce's ability to ground symbols, archetype and allusion in character and narrative event. I think Professor Goldberg correct to consider Ulysses a novel, because the book's opening sections[2] and the vast majority of its episodes invite such an assessment by employing realistic characters during an historical day in an actual city. Because the book presents dramatic issues in relation to such characters and events, the expectation that the work embody significant thought in a drama of character and narrative event arises naturally from the writing and is not a standard applied from outside of the text as Professor Groden suggests. Ulysses very much depends upon symbols, but its protagonists are not symbolic beings like H.C.E. and A.L.P.

Chapter one of this thesis begins by analysing "life," the most important idea in the early theoretical statements of Joyce's aesthetic. An examination of "life" reveals an aesthetic devoted to two exclusive ideals: naturalism and romanticism, those twin forces of Joyce's creative dialectic, the classical and romantic tempers. Joyce's naturalism and his romanticism define "life" unconvincingly and consequently flaw the integrity of his stories in Dubliners. Naturalism encourages Joyce, in Dubliners, to value his thesis over his disinterested response as a novelist or artist. While Joyce's naturalism encourages his romanticism to some extent, the reader soon finds that Joyce's romanticism contradicts his naturalism, especially as that romanticism becomes increasingly linked to the doctrine of epiphany and its definition of "life."

Some of the weaknesses of Joyce's art as a novelist are revealed by his penchant to value his thesis above his disinterested response as an artist. Joyce's desire to prove his naturalistic thesis correct in every story leads him to ignore, with a few exceptions, any positive expression of life in Dublin. The triumph of lifelessness in Dubliners is not simply a matter of exaggeration; it follows from Joyce's adherence to the aesthetic of naturalism. The concept of epiphany, on the other hand, as well as being a very important idea in Joyce's aesthetic, happily contradicts Joyce's naturalism in Dubliners. Freedom of the mind and the soul are the necessary condition of epiphany, according to the definitions to be found in the Paris and Pola notebooks, and the practice of Dubliners and Portrait. In a sordid and threatening environment epiphanies offer an understanding of the threat posed, and thus offer the possibility of escape and life.

The second part of chapter one demonstrates how Joyce applied the above aesthetic tenets when he created Dubliners and Portrait and demonstrates how the flaws in the aesthetic theory are also present in its dramatic application. To choose a single example, each story in

Dubliners proves Joyce's naturalistic thesis that all Dubliners eventually succumb to Dublin's paralysis. On the other hand, the doctrine of epiphany contradicts this thesis by making aesthetic apprehension the means to escape Dublin's paralysis. In Dubliners, the presence of a narrator, a Dubliner and an artist, who has escaped the ravages of environment, not only contradicts the thesis Joyce is trying to establish, but also makes aesthetic apprehension and the sensibility of the artist of paramount importance to a collection which does not examine the subject explicitly. We admire the rejection of an untenable thesis implicit in the narrator's stance and the artist's sensibility--the main subject of Portrait and Stephen Hero--but that does not mitigate the damaging influence of this contradiction. Joyce's naturalism leads him to favour thesis over a disinterested response to any positive expression of life, leads him then to favour symbol apart from dramatic consideration, and while this naturalism offers the author and the reader a sense of certainty (one that turns out to be false), it causes Joyce to limit human character to the prescriptions of a false artistic doctrine, except in those places where his adherence to naturalism is imperfect. The doctrine of epiphany with its stress upon life and the stance of the narrator, on the other hand, promotes the sensibility and art of the novelist, though this expression is itself in some respects questionable.

The last and third part of chapter one explores how some sections of Dubliners anticipate the mature aesthetic of Ulysses by abandoning a strict allegiance to romanticism and naturalism, especially as they define "life." Such a momentary abandonment of Joyce's naturalism is evident in Gabriel and Miss Ivors of "The Dead," though Joyce in the final analysis makes the story's symbolic ending affirm Furey's romantic expression of life and Joyce's naturalistic thesis that all Dubliners fall prey to Dublin's paralysis. In "The Dead," the naturalistic thesis that all potential for life in Dublin is threatened and eventually destroyed by family, church and nation contradicts and qualifies the central expressions of life--Gabriel Conroy and Miss Ivors. Miss Ivors is a charming source of spontaneity and vitality in stories devoted to establishing and illustrating the naturalistic thesis that all fall prey to the hemiplegia of Dublin's environs. Thus Miss Ivors escapes the ravages of environment that implicate all of the protagonists that precede her, Gabriel Conroy excepted. In doing so, she disproves Joyce's thesis, while representing his momentarily disinterested response as a novelist. The same is true of Gabriel Conroy whose discovery that he is one of the dead reveals a maturity of character that entails the power to transcend the determining influence of environment. Gabriel proves an immensely important character in Joyce's works. Not only does he anticipate Bloom's creation, and his sympathetic equanimity, but he also expands the meaning of epiphany to include a dispassionate and sympathetic response. This takes place prior to the creation of Stephen Dedalus and the shortcomings of epiphany as defined by his character in Portrait. Nonetheless, Joyce's kinetic desire to propound his thesis, to prove, as a justification of his bitterness, that Dublin allows no spiritual life to survive, leads him to deny his central achievement in the character of Gabriel Conroy when he affirms his naturalistic thesis in the symbolic ending of "The Dead."

In the early works and indeed, though less so, in the later works, the doctrine of epiphany centres upon the concept of life. In Dubliners and in Portrait, where the romantic is qualified by the author's ironic stance, life is associated in the main with a youthful and romantic quest for adventure and escape from the environment. A theoretical prop for this romanticism is to be found in the distinction between the romantic and classical tempers, "constant states of mind"[3] whose strife is "the condition of all achievement."[4] The dramatic expressions of Joyce's romantic sense of life do not always sustain the reader's conviction. In "The Dead" Joyce intends Michael Furey to be such an expression of life, but he proves unconvincing and will not sustain the story as he must. Continuing to express the romantic character of Joyce's aesthetic, stories like "Eveline," "The Dead," "Clay," "Two Gallants" and "The Boarding House" judge the environment of Dublin paralysing and deathly according to romantic standards. In the short story "Eveline," Eveline's failure to leave Ireland for the romantic Buenos Aires, and her failure to marry Frank are tragic and poignant because of the value Joyce invests in Eveline's romantic feelings for Frank. Since the Nausicaa episode of Ulysses especially disparages the sentimentally romantic, expressions of it in the early works need to be scrutinised. Expressions of life in the romantic mode are not necessarily sustaining, as Joyce partially acknowledges by favouring the classical temper. By the time Joyce wrote Portrait, he was sufficiently conscious of ambiguous feelings concerning the romantic content of Stephen Hero that he undercut it with irony throughout. But ironic questioning, as I hope to show, is not synonymous with rejection either of the romanticism or of the aesthetic theory in Portrait. Although Joyce admired the classical temper above the romantic, he continued, even in his later works to see in the romantic impulse--"the first lyrical stage of an emotion"[5]--an expression of the potential for life. In the Scylla and Charybdis episode of Ulysses, he allows it a place in his aesthetic in the Aristotelian notion of the possible. Thus Joyce's romanticism is a point from which his art changes and grows, though Joyce in the final analysis never entirely abandons his romantic allegiances.

Chapter two considers two subjects: how seriously in Portrait Joyce practises the aesthetic found in chapter five; and whether there is one central aesthetic in Joyce's works or two or three as some critics contend. Portrait,as many critics have failed to realise, is in large proportion an embodiment of the theory of art developed in chapter five. The aesthetic theory developed there not only best accounts for the major themes, such as the theme of escape, but also best explains the dramatic shape of the text. Certainly in Portrait, the reader is not so subject to the naturalistic thesis that prevails in Dubliners, but that the personal events of Stephen's and of Joyce's life are tailored to illustrate the aesthetic theory is a practice and a movement very akin to the function of Joyce's naturalism in Dubliners.

A close examination of the aesthetic theory reveals the source of what I consider a very damaging influence in Joyce's fiction, especially in Finnegans Wake. Joyce's idea that aesthetic apprehension reveals the thing in its quidditas and essence has very important repercussions. In Portrait, for example, the archetypal Daedalus represents the quidditas of Stephen's artistic soul. In a kind of literary shorthand, if Joyce were to wish to evoke Stephen Dedalus, he need only bring forth the archetypal Daedalus. This use of quidditas would substitute a reductive emblem for the fine complexity of real life, the being in its essence becoming a substitute for that being's fullness. This practice is very common in the early works, especially with minor characters. In Portrait, for example, the character Cranly becomes identified with the decapitated head of John the Baptist. Father Dolan in Ulysses becomes his pandybat. The prostitute Bella Cohen becomes her fan. The result is a reductive and emblematic treatment of minor characters which anticipates the great abstractions A.L.P. and H.C.E. in Finnegans Wake.[6]

On the other hand, the emblematic is also the certain; and what in the main flaws Joyce's understanding as a novelist is the evident need he had for certainty, for a certitude that often expresses itself in an exterior treatment of life when it involves others and in a strict and mechanical ordering of it. This need it turns out is more powerful than the novelist's full and subtle response to the complexities of life, precisely in quarters where he had been certain he would not find them. The naturalism of the Dublin stories is a case in point. Similarly, Joyce's need for intellectual certainty, as expressed in his formulation of the aesthetic theory, proves stronger than his disinterested response to the centres of life. This need for certainty, a common theme of Dubliners and Portrait, constitutes the central subject of chapter three.

In chapter four, we examine how Joyce in Ulysses applies and augments the aesthetic of Portrait. Bloom redresses many of the problems caused by Joyce's naturalism and romanticism. Bloom redefines the aesthetic hitherto identified with the romantic and mercurial Stephen who continues in Ulysses to be judged by his failure to abandon kinetic attachments and adjust. Bloom redefines stasis as a humanising and sympathetic equanimity, the condition of Bloom's spiritual fatherhood, as a comparison of Bloom and Simon Dedalus reveals. The Stephen of Ulysses in his attitude towards Irish history is some steps closer to Bloom's equanimity and reconciliation, but kinetic attachment makes this stasis imperfect, though Stephen's Aristotelian doctrine of the soul as form of forms, adding a new dimension to the aesthetic, offers to reconcile the poet to an otherwise kinetic history of empire.

The Scylla and Charybdis and Proteus episodes best describe how the aesthetic of Ulysses adjusts and applies the aesthetic of Portrait as we witness in chapter five. In chapter six we explore the fictional consequences of two aesthetic doctrines: Joyce's idea of parallax and the doctrine that art imitates Nature. Both these doctrines dissociate character and narrative event from meaning, as did Joyce's naturalism in Dubliners. In Ulysses, Joyce rigidly adheres to his plan, to imitative form and to allusion as the primary vehicles of meaning. The last section of the thesis examines the significance of music to Joyce's aesthetic and to the works in general, but most specifically to the Sirens episode of Ulysses, in an attempt to show how the metaphor of music caused Joyce to value imitative form excessively, but to reveal also what Joyce found powerfully present in music as an aesthetic for literature.

CHAPTER ONE

"LIFE": THE ROMANTIC AND NATURALISTIC AESTHETIC

From the earliest stages of his career Joyce's ideas about art reflect the central issues of his life. From promising upper middle class beginnings, Joyce suffered his father's fateful decline and fall into a sordid poverty whose denizens could not comprehend nor appreciate what the young Joyce might achieve and who threatened to drown his talents in sordid chaos and spiritual stagnation. As a child, Joyce knew confusion, resentment and insecurity in a disintegrating world. Gradually, he knew himself imprisoned both by his increasing poverty and also by his own immaturity and inability to fathom the causes of his dire situation. To escape his father's fate and to discover his destiny, he must rise above this immature confusion and insecurity, and understand coldly and patiently, the causes of his impoverishment. He must struggle heroically against spiritual stagnation and paralysis.

His immediate literary heritage offered him certain weapons. Naturalism showed him the artist's dispassionate understanding and strength. Such a "scientific" artist could dissect the threatening social malaise, aloof from society's influence and rule. Joyce's romantic heritage assured him that the life impulses he would serve expressed a sacred unknown. Together, romanticism and naturalism were to be the wings by which the young Joyce would rise to fulfill the artist's destiny. And his aesthetic theory represents his clear understanding of these elements in his struggle.

Precedents from naturalistic literature suggested to the young Joyce that the naturalistic artist diagnoses social ills, while the romantic artist emotionally fights an heroic struggle.[1] If Dublin is essentially a disease, rather than a source of wisdom, then naturalistic art must expose the disease. Such an assessment of art's function also promotes a romanticism in which the solitary artist heroically combats a fixed social order that is only sterile. This combination of naturalism and romanticism has unfortunate consequences for the novelist's art. The combination necessarily misconstrues the nature of Irish society by making it a source of ills alone, and places the entire expression of realised life upon the artist. These weaknesses are readily apparent in the early theoretical statements of Joyce's aesthetic. The student of Joyce's aesthetic notes such shortcomings, not to slight Joyce's achievement, but to demarcate those problematic areas a critical author might in later fiction revise.

Joyce's naturalism leads him to favour thesis over a disinterested response to life, and to favour symbol apart from dramatic considerations. While this naturalism offers author and reader certainty (one that proves false), it limits fictional character to illustrating a false artistic doctrine, except where Joyce practises his naturalism imperfectly. The romantic definition of "life," while it appropriately expresses the life-serving impulses of an adolescent, cannot adequately define life for an adult protagonist. Although the doctrine of epiphany fits a romantic framework in Joyce's early works, epiphanies increasingly identify "life" with a disinterested recording of the world in accord with the narrator's dispassionate stance in the aesthetic of Portrait. Nonetheless, this expression is itself in some respects questionable. All of the stories in Dubliners testify to the centrality of the word "life," since we judge the protagonists to be tragic in proportion to their potential for significant life. In Portrait and Ulysses too, the idea and its implications are dramatically central. But Joyce's expressions of "life" in his aesthetic theory and in his fiction are marred by contradiction and qualification.

In some early critical essays[2] and in Stephen Hero, the romantic artist and his art are "the very central expression of life."[3] The artist's craft combats social stagnation and fixity in order to serve life.

> Art is not an escape from life. It's just the very opposite. Art, on the contrary, is the very central expression of life. An artist is not a fellow who dangles a mechanical heaven

> before the public. The priest does that. The artist affirms out of the fulness of his life. . . . Do you understand?[4]

> Life seemed to him a gift; the statement 'I am alive' seemed to him to contain a satisfactory certainty and many other things, held up as indubitable, seemed to him uncertain. (SH, p. 170)

Neither passage fully defines "life," a central aspect of Joyce's aesthetic, but the context of each partially illumines the word, while documenting an aesthetic grounded in naturalism and romanticism. For example, in both quotations "life" affirms Joyce's naturalism because it is the artist's response to a threatening environment. Similarly, the artist's responsible sense of life in the first quotation counters the priesthood's distracting promise of an after-life. In the second quotation, society's unquestionable values occupy the place of social authority possessed by the priest in the former quotation. These highly rhetorical passages suggest that "life" is primarily an idea, not an expression of the whole man. Both passages address the human understanding separate from other human capacities such as the emotions. Neither passage attempts to embody dramatically the sense of "life" Stephen seeks to define theoretically. In short, Joyce's need for intellectual certainty and his consequent adherence to naturalism compromise his notion of life. In a naturalistic tradition, "life" appears to be a theoretical response to a stultifying environment rather than a spontaneous expression in Stephen or the author. Although the first quotation states, "The artist affirms out of the fulness of his own life," the rest of the quotation contradicts this sentiment, since "life" clearly responds to the social sterility that precedes it. Thus, both passages consider the efficacy of a sense of life not grounded primarily in the author but in his response to an enervating society. In addition, the vagueness of "life" in these passages implies that the awareness of the threat Dublin poses is more real than the consciousness of what is threatened.

The negative definition of "life" in the first passage supports the idea that "life" is not fully sustaining because it derives its meaning from opposition to the social environment: "Art is not escape," but "the opposite." The negative force of these quotations implies the precedence of the environment and a compromised sense of life. We learn more about what life and art are not than what they are. Art and life respond to a prior social condition. Accordingly if Dublin is death, then the artist must be life. If Dublin imprisons, then the artist must represent escape and freedom. Thus to say the artist "affirms out of the fulness of his own life," is to say that this fulness takes character from his environs.

The meaning of "life" in the second quotation also suggests that Stephen's idea of life might be inadequate. "Life seemed to him a gift" is doubly qualified and cast in doubt, once by the word "seemed" and the second time by the phrase "to him" which implies that Stephen might be mistaken. The words "indubitable" and "uncertain" confirm doubt, not certainty. The bathetic language and the sense of life fail to convince in the phrase "to contain a satisfactory certainty." Such certainty of life should provide more than mere satisfaction. Moreover, the phrase "other things" makes life the object of thought. Life in these passages is the solid thing that opposes the influence of environment and that satisfies an intellectual need for certainty. Life primarily as the object of thought cannot be sustaining, and the author's need for such objective certainty is perhaps foreign to the novelist's art which must display Keats' "negative capability," a creativity that does not demand final certainties.

The weaknesses associated with "life" typify early statements of Joyce's aesthetic.

> For the artist the rhythms of phrase and period, the symbols of word and illusion, were paramount things. And was it any wonder out of this marvellous life, wherein he had annihilated and rebuilt experience, laboured and despaired, he came forth at last with a single purpose--to reunite the children of the spirit against fraud and principality.[5]

> As often as human fear and cruelty . . . are in league to make life ignoble and sullen and to speak evil of death the time is come wherein a man of timid courage seizes the keys of hell and death, and flings them far out into the abyss, proclaiming praise of life.[6]

The passage from Workshop again makes life a thing; the "rhythms of phrase and period, the symbols of word and illusion" are "paramount things" Joyce refers to later as "this marvellous life." To "reunite the children of the spirit against fraud and principality" is again to view art as a response to a threatening social environment. The reader also questions the phrase "wherein he had annihilated and rebuilt experience." One expects the novel to reflect life as found about us, so we question this grand annihilating and rebuilding of life.

The second passage from The Critical Writings, so reminiscent of Ulysses with its two keyless citizens and of the keeper of Glasnevin with his two keys, reveals "life" battling, in the naturalistic tradition, a sordid environment. Social forces that make life "ignoble and sullen" make the timid artist defiant. The gesture of flinging the keys of hell and death is caused by the priest threatening hell and the environment threatening spiritual death.

All of the examples of Joyce's aesthetic I have chosen thus far illustrate life to be exclusively the concern of the artist. But the context suggests that life derives its nature from opposition to a stagnant environment, that it is primarily a concept, and thus "life" might not be fully sustaining as a principle by which to write fiction. The most convincing of the rhetorical quotations again assumes the artist and his art "the intense centre of life."

> Every age must look for its sanction to its poets and philosophers. The poet is the intense centre of the life of his age to which he stands in a relation than which none can be more vital. . . . The age, though it bury itself fathoms deep in formulas and machinery, has need of these realities which alone give and sustain life and it must await from those chosen centres of vivification the force to live, the security for life which can come to it only from them. Thus the spirit of man makes a continual affirmation. (SH, p. 85)

The context of the artist's sense of life conveys Joyce's naturalism. The artist informs, "The age . . . [buried] fathoms deep in formulas and machinery." Opposing the environment, the artist alone is the centre of life. This is consistent with the naturalistic assumptions I propose to examine in Dubliners. That is, despite the stress placed on life, life is the private domain, it appears, of art and the artist, except as art is able to reshape the environment. The age awaits, "from those chosen centres of vivification [the lives and works of poets and philosophers] the force to live."

Joyce also places life firmly in a romantic tradition that stresses transcendent emotion and that defines life vaguely. The romantic associations of the word "life" are reinforced in the following passage which also echoes the lyrical stage of the aesthetic in Portrait.

> For him a song by Shakespeare which seems so free and living, as remote from any conscious purpose as the rain that falls in a garden or as the lights of evening, discovers itself as

> the rhythmic speech of an emotion otherwise incommunicable, or at least not so fitly.(SH, p. 84)

Freed from purpose, Shakespeare's song expresses otherwise incommunicable emotion. Like the rain or the light of evening, Shakespeare's song is without explicit content. Shakespeare's art offers freedom and life, those very values Dubliners describes as constantly threatened by church, family, and nation. Life in the passage above is strictly identified with the romantic or lyrical stage of literature. Joyce's own lyrics fall squarely into the romantic tradition, and the lyrical stage as described in Portrait implies the powerful overflow of emotion. In the aesthetic theory of chapter five of Portrait, Joyce describes this stage as the first of three forms into which literature necessarily divides:

> The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry such as ages ago cheered on the man who pulled at the oar or dragged stones up a slope. He who utters it is more conscious of the instant of emotion than of himself as feeling emotion.[7]

In this stage, the artist's personality and poetry are "a cry, a cadence or a mood"(P, p. 215).

The romantic expressions of life, which Joyce criticizes openly in Ulysses, while they oppose a deadening environment and offer the artist freedom, are also standards by which to judge the rest of the population of Dublin victims of repressive environs. Thus the romanticism serves the artist and his naturalistic condemnation of Dubliners. Like a Janus-headed deity, the aesthetic looks two ways: it stresses freedom from the environment while the same aesthetic condemns all but the artist to a naturalistic purgatory.

The Dramatic Application

The dramatic embodiments of life in Dubliners reflect the same penchant for romantic and naturalistic values as the rhetorical statements we have examined.) In Dubliners, Joyce's devotion to a naturalistic thesis that all Dubliners eventually succumb to paralysis makes life a vague potential rather than a dramatic actualisation. With few exceptions, the tragedy in almost every story in Dubliners depends upon the reader's belief in this potential tragically destroyed by church, family, and nation. Except Miss Ivors and Gabriel Conroy in "The Dead," no character expresses life except as potential, which is one of the reasons, as we have seen, that the sense of life in the early works is insufficiently sustaining. Accordingly expressions of life tend towards the symbolic and remote. In the stories of adolescence, the weakness of Joyce's romantic life is concealed because such romanticism genuinely expresses life impulses in an adolescent, as, for example, in the boy's romantic longings in "Araby." In the stories about maturity such romanticism is less sustaining and weakens the drama of such stories as "Eveline," and is entirely inadequate in the story "The Dead."

That life should remain a potential rather than an actualisation is partially a consequence of Joyce's naturalistic thesis. As long as Joyce honours that thesis and writes no story in which the protagonist is an artist or a foreigner, Joyce rules out a fully realised representative of life in Dublin. At the same time, this potential and its romantic expression are standards by which to judge Dublin's society. Although Dubliners reflects the same penchant for romantic and naturalistic values as the rhetorical statements, the stories of adolescence convincingly convey life. In these stories, the romantic is synonymous with adventure, and the lure of foreign places, while in the stories of adolescence and maturity, the romantic pertains most importantly to love or infatuation, the subjects of Joyce's early poetry.

In "An Encounter," a story about childhood, the quest for life-giving romantic adventure is a potential eventually crushed by the powerful tyranny of the church. Joe Dillon's perennial war cry of victory comically represents this tyranny:

> It was Joe Dillon who introduced the Wild West to us. He had a little library made up of old

> numbers of The Union Jack, Pluck and The Half-Penny Marvel. Every evening after school we met in his back garden and arranged Indian battles. . . . We never won siege or battle and all our bouts ended with Joe Dillon's war dance of victory. . . . -Ya! yaka, yaka, yaka! Everyone was incredulous when it was reported that he had a vocation for the priesthood.[8]

The bullying Indian, Joe Dillon, with his pagan chanting, is satirically destined for the priesthood. He is, in fact, well qualified, in Joyce's comic sense, being familiar with triumph and ritual. His tyrannous will pales the romance the wild west offers, as does Father Butler's rebuke when he catches Leo Dillon with a copy of The Halfpenny Marvel.

> This rebuke during the sober hours of school paled much of the glory of the Wild West for me. . . . But when the restraining influence of the school was at a distance I began to hunger again for wild sensations, for the escape which those chronicles of disorder alone seemed to offer me. . . . I wanted real adventure to happen to myself. But real adventures, I reflected, do not happen to people who remain at home: they must be sought abroad. (D, pp. 20-21)

In quest of sensations denied by church and home, the boy defiantly plots an adventure in which he identifies sailors with escape and romantic adventure. Before he and his companion Mahony cross the Liffey, they observe the boats at the harbour and the sailors on the docks. As the boy muses about "the geography which had been scantily dosed to me at school" (D, p. 23) and about the sailors in whom he finds symbolic freedom and escape, the restrictions of home and school "seemed to wane" (D, p. 23). The boy then tries to decipher the legend on the stern of a Norwegian ship. "I came back and examined the foreign sailors to see had any of them green eyes for I had some confused notion" (D, p. 23). The attempt to decipher the Norwegian writing may reflect the freedom Joyce found in the art of Ibsen, while the boy's search for a sailor with green eyes recalls Stephen's romantic search for a manifestation of the ideal green rose of his imagination in *Portrait*.[9] Although the boy does not find a sailor with green eyes, the cheerful sailors mitigate the influence of home and school and evoke the adventure offered in romantic literature by stories of life at sea. Joyce, it is well to remember, preserves these associations in the sailor Frank of "Eveline," as does his interest in Ulysses, another sailor whom Frank, in fact, resembles.

The conflict between a repressive environment and the thirst for romantic adventure is most evident in the boy's encounter with an Irish martinet who extends the authority of church and home. Even his yellow teeth recall the influence of Father Flynn from the story "The Sisters." His "bottle green" eyes and "greenish black" suit, his interest in romantic and adventurous stories by Sir Walter Scott, Lord Lytton and Thomas Moore, and his curiosity about whether the two boys have girl friends encompass all the elements the protagonist associates with escape. The martinet's conversation with the boys closes for the protagonist, at least, the avenues for romantic adventure that encouraged his potential for more significant life.[10] Thus in the story "An Encounter" we witness the potential for life Joyce finds in the romantic quest for adventure, and we understand how this romantic sense opposes a paralysing and deathly environment. We find, in short, a dramatic illustration of life as found in the rhetorical statements about the artist's role and the function of art.

In "Araby," a story of adolescence, the eastern bazaar elaborates the romantic value invested in adventure in "An Encounter," but the boy's infatuation with Mangan's sister best conveys the romantic expression of life. The romantic again takes its cue from the antagonistic environment. When the boy in "Araby" falls in love with Mangan's sister, a name that recalls Joyce's defence of that scion of Irish romanticism, James Clarence Mangan, the boy thinks:

> Her name was like a summons to all my foolish blood. Her image accompanied me even in places most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by the drunken men and the bargaining women, amid the curses of labourers, and the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chantings of street-singers, who sang a come-all-you . . . about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. . . . I did not know . . . how I could tell her of my confused adoration. But my body was

> like a harp and her words and gestures were like fingers running upon the wires. (D, pp. 30-31)

The boy's romantic love faces a sordid environment that would destroy it. The "single sensation of life" that the boy associates with his environment is not positive, for he immediately thinks of himself as bearing a chalice--the chalice of his romantic ideals--through "a throng of foes." Given Joyce's naturalistic goal to expose the paralysing forces of environment,[11] we can assume that Joyce's sympathies and the reader's lie with the boy, not the environment. The boy's romantic, worshipful posture recalls the idealistic longings of Stephen Dedalus in Portrait, but without an accompanying ironic sense. The comparison of the boy's body to a harp recalls "Two Gallants" where the harp represents Ireland, weary with being sold into the hands of strangers. The boy is unable to express his love by taking Mangan's sister to the bazaar, because she must attend a retreat at her convent which symbolically imprisons her. The silver bracelet around her wrist conveys her bondage to the church. The boy's thoughts about the bazaar repeat the church's threat.

> The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. . . . I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. (D, p. 32)

The church clearly opposes the boy's romantic sensibility.

The climax of "Araby" occurs in a dialogue that reveals to the boy the futility of romance in Dublin. Interestingly, the accents of the speakers indicate that they are English:

> -O, I never said such a thing! -O, but you did!
> -O, but I didn't! -Didn't she say that? -Yes.
> I heard her. -O, there's a . . . fib! (D, p. 35)

This conversation reminiscent of the sordid dialogue one finds in The Wasteland or in Eliot's Sweeney poems records the sordid and bathetic descent the romantic suffers. Joyce does not question the boy's romanticism. He blames the environment for thwarting the romantic. The reader too finds very little in it inappropriate; such sentiments convey the life impulses of an adolescent, but would be unsuitable for an adult like Gabriel Conroy. That the boy's romanticism expresses life is implied by the deathly associations of the environment throughout the collection of the stories.

In "Eveline," a similar expression of the romantic does not embody life impulses. The much older Eveline is considering marriage, and her relationship with Frank must express genuine love rather than adolescent infatuation, if the reader is to perceive the full tragedy of Eveline's failure to leave Ireland. It is not appropriate to discover in her romanticism the crippling effect of the environment, as that renders the possibility of her departure remote, robs the ending of its power, and decreases the reader's belief in her potential to realise a better life than she has in Dublin. The description of Frank, his symbolic associations with the sea, and with Buenos Aires confirm his romantic character. Eveline's assessment of Frank as "very kind, manly, open-hearted" (D, p. 38) affirms the candour of his name. His bronze face and his tales of distant countries recall Ulysses. His being "awfully fond of music" (D, p. 39) and his escorting Eveline to The Bohemian Girl complete his romantic appeal to the confined Eveline who knows only the toil and cruelty of her father's home and city. Near the conclusion of the story, Eveline experiences an epiphany of her future life in Dublin, a life, like her mother's, of "commonplace sacrifices closing in final craziness" (D, p. 40). Her immediate and healthy impulse is to escape:

> She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.(D, p. 40)

Eveline's romantic infatuation, like the boy's in "Araby," makes her lover a shadowy symbol. We know very little about Frank or Mangan's sister. Both are seen almost exclusively through the protagonist's eyes. Eveline's subjectivity obscures what marriage to Frank offers her. Frank is clearly a better alternative than life in Dublin, but the reader needs more convincing evidence of their genuine love than the symbolism alone offers. The two dimensional depiction of Frank detracts from the tragedy of Eveline's remaining in Dublin since Frank is largely a creation of Eveline's imagination. Eveline's love for Frank is escapist; it reinforces the influence of environment, and serves Joyce's naturalistic thesis. If Frank represents a romantic fantasy of escape, Eveline is more clearly a Dubliner than she would be were the possibility of love genuine. Since Frank does remain a symbol to her, the possibility of genuine love in marriage is remote.

As in "Araby," romantic possibilities that promise life succumb to a triumphant environment. In the final scene, Eveline prays to God to guide her: "She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty" (D, p. 40). The picture of the priest and the depiction of "the promises made to Blessed Margaret Mary Alacoque" (D, p. 37) earlier in the story reveal the church in support of the home, and Eveline's entrapment. The church ironically aids the violent and tyrannical father who damns Eveline's relationship with Frank. Thus the church's influence paralyzes and destroys romanticism.

In "Two Gallants" the romantic strain of value in Dubliners continues. Neither Corley nor Lenehan is romantic, but they are judged by romantic standards. Joyce compares Corley's harsh, monetary treatment of the slavey to the way Ireland has been prostituted by uncaring and ungallant Irishmen. The word "gallants" from the title suggests ironically how far short of a romantic ideal of courtly behaviour Corley and Lenehan are. At the story's conclusion, Corley's and Lenehan's debased treatment of the slavey, and by extension of Ireland, make them the master and the parasite, whom Joyce, in Ulysses calls the "conquerer" and "the gay betrayer."[12]

In the stories of maturity, adventure continues to express life. The deathly existence of Mr. Duffy in "A Painful Case" is "an adventureless tale" (D, p. 109). His affair with Mrs. Sinico is an "adventure" (D, p. 110). Even Gabriel's reveries in "The Dead" illustrate this pattern: "He felt that they had escaped from their lives and duties, escaped from home and friends and run away together with wild and radiant hearts to a new adventure" (D, p. 215). Consistent with the aesthetic, the romantic quest for adventure, which continues in Ulysses and Finnegans Wake, opposes a threatening and sordid environment that frustrates that quest.

Michael Furey from "The Dead" best illustrates the tenuousness of a romantic expression of life. His romantic and unbelievable definition of love seriously weakens "The Dead." Joyce's ironic treatment of the romantic in Portrait recognizes the weakness in Dubliners, though Joyce, to the end of his career, remains faithful to an adjusted romanticism. In "The Dead" Michael Furey represents "life," and he opposes the quietus of the spiritually dead. Gretta describes him almost solely in relation to his love which he braved death to express. Symbolically associated with the life-giving west and with music, he is an object of pity and melancholy; his death expresses passion, as his last name suggests. The reader has little opportunity to examine him directly. He lives in Gretta's speech which renders him more believable than his actions warrant because the reader respects Gretta. Nonetheless, his adolescent sacrifice does not exemplify mature love, which it must because Gabriel compares himself to Furey and concludes himself unloving and spiritually dead: "He had never felt like that himself towards any woman but he knew that such a feeling must be love" (D, p. 223). Undoubtedly, Joyce intends Gabriel's conclusion to be considered the truth. If his conclusion is not true, Gabriel is capable of love. Consequently, he has escaped the deadening influence of Dublin and the story is seriously misnamed "The Dead." In fact, the story would not belong in a collection devoted to demonstrating the hemiplegia that is Dublin,[13] because it would then directly contradict that thesis, which, I think, is the case, despite Joyce's intention.

Michael Furey's romantic sacrifice fails to express love convincingly because we cannot believe in the drenched tuberculin singing his last love-song in the garden. In addition, so much about Gabriel suggests he is a man capable of love and romance. Consider Joyce's depiction of Gabriel's so-called lust:

> She mounted the stairs behind the porter, her head bowed in the ascent, her frail shoulder curved as with a burden, her skirt girt tightly about her. He could have flung his arms about her hips and held her still for his arms were trembling with desire to seize her and only the stress of his nails against the palms of his hands held the wild impulses of his body in check.(D, p. 215)

This passage expresses more than Gabriel's lust. Gabriel's appreciation of his wife is partially aesthetic, in keeping with an earlier scene where he views his wife standing at the head of the stairs, a picture he would entitle 'Distant Music.' The detail of Gabriel holding his impulse in check by pressing his nails into the palms of his hands evokes a romanticism that is not at all remote from the romantic Furey whom Joyce intends to be Gabriel's opposite.

There is further evidence that Gabriel's affection for his wife is more than mere lust:

> She leaned for a moment on his arm in getting out of the cab and while standing at the curbstone, bidding the others good-night. She leaned lightly

> on his arm, as lightly as when she had danced with him a few hours before. He felt proud and happy then, happy that she was his, proud of her grace and wifely carriage. But now, after the kindling again of so many memories, the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust. Under the cover of her silence he pressed her arm closely to his side; and, as they stood at the hotel door, he felt they had escaped from their lives and duties, escaped from home and friends and run away together with wild and radiant hearts to a new adventure. (D, p. 215)

Gabriel's appreciation of his wife's carriage and grace, his response to her body, "musical and strange and perfumed," and his final feeling of escape from his surroundings into a wild hearted adventure convey romantic impulses beyond lust.[14] When Joyce writes of such potentially life-giving emotions as lust, he does not contain the description but allows his romantic sense of life to colour it. The overt reference to "a keen pang of lust," conveys Joyce's intent to make Gabriel the "nervous well-meaning sentimentalist . . . idealising his own clownish lusts" (D, p. 220). But the passage also expresses a genuine passion and affection that cannot be reduced to "clownish lusts." Nor can Gabriel's affection be reduced to mere romanticism. Furey's gesture, on the other hand, rather tritely expresses a worn out convention, an adolescent romanticism. Gabriel's affection, though it contains this element of romantic passion, as the conclusion of the story will demonstrate, defines life outside the romantic sense we have found in the theoretical definitions of life.

Life, Naturalism and Romanticism

Although excluded from the central aesthetic in chapter five, life, in Portrait, remains the end that art serves, and Stephen's early life has its grounding in romanticism of the sort that we found in Dubliners: in infatuations coloured by the romanticism of the cult of the Virgin, and in the quest for adventure. Perhaps the earliest expression of Stephen's romanticism is found in the green rose on the novel's first page: "O, the green wothe botheth" (P, p. 7). This Irish song Stephen likes is not very romantic, but the romantic associations of the green rose become more clear when Stephen competes with Jack Lawton to determine which team will win the mathematics prize. In a moment of stasis, Stephen's consciousness withdraws from the competition to contemplate the colours of the cards for first place, second place, etc.

> White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too. . . . Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could. (P, p. 12)

Stephen's longing to discover somewhere in the world a green rose that answers the one of his imagination denotes

Stephen's romantic aspirations to realise an imaginative ideal.

Before Stephen meets the prostitute at the end of chapter two, he verbalises these romantic longings:

> He was different from others. He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld.(P, p. 65)

As in the case of the romantic reveries of the boy in "Araby," this unsubstantial image takes on a decidedly sexual character. In Portrait, Stephen's longings are initially attached to the literary figure of Mercedes from The Count of Monte Cristo, thus combining the boyish quest for adventure that we found in "An Encounter," for example, with romantic infatuation.

> His evenings were his own; and he pored over a ragged translation of The Count of Monte Cristo. . . . At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseilles, of sunny trellisses and of Mercedes. Outside Blackrock . . . stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived.(P, pp. 62-63)

The adventurous connotations of Stephen's reading The Count of Monte Cristo combine with his adoration of Mercedes whom he worships like the Virgin herself. Stephen meets in the real world this image from his mind during his first sexual experience with a prostitute. This same romantic ideal is most dramatically found in the novel's climax, in the wading girl on Dollymount strand. Joyce often conveys Stephen's romantic nature in the language of the aesthetic itself. One notes, for example, Stephen's concern for the image and the moment of his transformation. Although the aesthetic of Portrait gives life less place than Stephen Hero does, art still serves life:

> Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him, and his soul had leaped at the call. To live, to love, to err, to fall, to triumph, to recreate life out of life!" (P, p. 172)

Life is clearly the end that art serves, for in this quotation the creative artist, like God, creates life itself, as shown in Stephen's thoughts about Emma Clery:

> To him [the priest] she would unveil her soul's shy nakedness, to one who was but schooled in the discharging of a formal rite rather than to him, a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life.(P, p. 221)

The artist as priest performs his sacramental art in which experience is divinely translated into life itself. When Stephen prepares to depart for the continent he reflects:

> Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn

> in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (P, pp. 252-53)

Here again in the language of the early aesthetic art and the artist serve life.

In the climax of Portrait we witness life at its most romantic, though naturalism remains part of Stephen's consciousness. Although he speaks of art in a romantic tradition most often, his aesthetic, like his character is bent upon present things. Professor Morse recognises only the romantic aspect of Stephen's character when he writes:

> On Dollymount, having rejected the fading twilight promise of institutionalized spiritual power, he [Stephen] embraces without reserve an equally conventional, mechanical, and perfunctory though uninstitutionalized spiritual power-romanticism.[15]

This comment ignores very important distinctions made without irony between the vocation of the artist and the priesthood, distinctions which belie equating Stephen's romantic realisation of his vocation and his rejection of the priesthood. Stephen's romanticism is undeniably delusive, but it cannot be said to be equally delusive, nor equally conventional. Stephen rejects not the conventionality of the priest's life, but its deathly associations, its lack of possibility. The reader perceives the ironic questioning and mocking of the romantic, idealistic character of Stephen's understanding his soul to be an artist's, but, if the novel is not to descend into absolute exposé of Stephen's fallen nature, the reader must see the basic rightness of this discovery. The reader must accede to Stephen's discovery with reservations rather than rejection.

Morse follows Goldberg's interpretation of the aesthetic of Portrait to the extent that he believes the beautiful to have sundered Stephen from the low life that might inspire his art.[16]

> As yet he has no notion that such images can become the materials of his art; he is still the dilettante who ten years earlier had ignored the tram, the steaming horses, the driver, the conductor, and even the girl beside him, and by way of expressing his love had written her a poem that 'told only of the night and the balmy breeze and the maiden lustre of the moon,' without 'all those elements which he deemed common and insignificant.' (P, p. 70) He still rejects such elements--the 'uncouth [ie., unknown] faces' and ill-fitting clothes of the Christian Brothers, his contemporaries whose parents are too poor to send them to Jesuit schools. (P, pp. 71, 165-660) His new poem for the girl is a villanelle. (P, pp. 222-224) He still dreams of himself as a poet writing in dainty mediaeval modes and living the picturesque raffishness of Robert Louis Stevenson's Villon or Rimbaud's 'Ma Boheme.' His romantic tendency is strongly confirmed by a sudden vocation as he watches the birdlike girl on Dollymount strand. His incipient naturalistic tendency is overwhelmed by an adolescent mysticism personified in the girl: Dedalus's chosen medium, unlike Joyce's, is a stale poetic prose like that of Oscar Wilde's fairy tales:
>
> > Her bosom was a bird's, soft and slight, slight and soft as the breast of some darkplummaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face. (P, p. 171)[17]

As Morse points out, the romanticism is not sustaining, but it is not very different from Joyce's own romantic poetry, or from the adolescent romanticism in "Araby."

Stephen's art, since there is so little of it in Portrait, is not the only standard by which to judge the appropriateness of his newly discovered vocation. As an example of Stephen's prose, Morse quotes a passage which cannot certainly be said to be Stephen's rather than Joyce's. The description of the wading girl may stem from Stephen's thoughts and perceptions, but it might just as well record Joyce's or the narrator's point of view. The following passage is far from romantic:

> There was no human figure near him nor any sound borne to him over the air. But the tide was near the turn and already the day was on the wane. He turned landward and ran towards the shore and, running up the sloping beach, reckless of the sharp shingle, found a shady nook amid a ring of tufted sandknolls and lay down there that the peace and silence of the evening might still the riot of his blood. (P, p. 172)

As this passage begins, we cannot distinguish Stephen's voice from the narrator's, though the passage concludes with the narrator's point of view. But before it does so, the language is matter of fact enough. The observation of the turning tide and day denotes Stephen's consciousness of external detail as the epiphany shifts into its final static mode. Stephen's finding a sandy knoll where he might recover the peace sufficient to calm the riot of his blood bespeaks his conscious intention. All these things qualify our damning Stephen's consciousness as romantic only. Morse does recognize an 'incipient naturalistic tendency' in Stephen's consciousness. In Portrait Stephen's awareness of the deathly forces in his environment, his recognition of the 'nets' indicate an overt naturalistic consciousness. Morse is correct that Stephen in Portrait does not realize that low life might occasion his art. The early aesthetic theory, as I have demonstrated, allows for such naturalism. When Stephen sees in Cranly the precursor's comminated head, we have anything but the idealistic romanticism that expresses an outmoded mediaevalism on a par with Wilde's fairy tales. Like the revelation of Lynch's reptilean reality, this 'image' of Cranly affirms Stephen's allegiance to low life as a subject of aesthetic perception.[18] Joyce is far more critical of Stephen's romanticism than he was in Stephen Hero, but even in the naturalistic Dubliners, romanticism arises as a positive value to which Joyce adhered. It is a means to understand Dublin's transgressions of life. To support his rejection of Stephen's discovery of his artistic vocation, Morse quotes a romantic entry, but he might equally have chosen the following passage which reveals an aspect of Stephen's nature and his prose:

> 11 April: Read what I wrote last night. Vague words for a vague emotion. Would she like it?

> I think so. Then I should have to like it also (P, p. 251).
>
> 15 April: Met her today pointblank in Grafton Street. The crowd brought us together. We both stopped. She asked me why I never came, said she had heard all sorts of stories about me. This was only to gain time. Asked me, was I writing poems? About whom? I asked her. This confused her more and I felt sorry and mean. Turned off that valve at once and opened the spiritual-heroic refrigerating apparatus, invented and patented in all countries by Dante Alighieri. Talked rapidly of myself and my plans. In the midst of it unluckily I made a sudden gesture of a revolutionary nature. I must have looked like a fellow throwing a handful of peas into the air. . . . I liked her and it seems a new feeling to me. Then, in that case, all the rest before now, in fact . . . O, give it up, old chap! Sleep it off! (P, p. 252)

This alert consciousness, self-mocking and critical, characterizes Stephen and his art as much as his romanticism. Morse excludes such passages as the above. If Stephen's poetry is romantic only, the reader is nonetheless sufficiently aware of Stephen's dispassion to reject thinking him only a dilettante and turn of the century aesthete.

Morse quotes one of the romantic passages in the diary:

> Away! Away!
> The spell of arms and voices; the white arms of roads, their promise of close embraces. . . .
> Welcome, O life! (P, p. 253)

to which he addends his commentary:

> This is meaningless because Stephen has never welcomed life or willingly encountered the reality of experience or eaten its fried bread with any gusto or even with any detached interest. This, of course, is understandable; nevertheless he is running away from the only experience he knows. At the end of Ulysses, having quit his job, declined the offer of another, broken with all his friends, relatives, and acquaintances, and rejected Bloom and Bloomism, he is about to run away again.[19]

This is an unnecessarily harsh judgement upon Stephen. By whose standards are we to judge that Stephen has never encountered "the reality of experience"? Certainly in comparison to anyone else in Portrait, Stephen can be said to have done so. In Portrait, he feels no sympathy for that reality. His lack of sympathy is a weakness, but Joyce too reveals this is his weakness in Dubliners where his sympathy vies with condemnation of Dubliners. Moreover, it is well to recall that Joyce too "ran away from the only experience" he knew by becoming an exile, a role he never abandoned though he continued to write about Ireland. Like Stephen, Joyce may be said to have abandoned his friends and relatives. Much of Ulysses is devoted to revenge upon Gogarty and what he represents. Of this similar pattern in Joyce's life, Morse writes, the "flight and the sacrifices . . . entailed were undoubtedly necessary," but declines to describe, except vaguely, what accounts for the necessity in Joyce's case that he finds lacking in Stephen's.

The aesthetic theory of Portrait makes escape a spiritual rather than a geographic liberation. Thus this aesthetic modifies the naturalism of Dubliners. But the novel does confine this liberation to the artist. Epiphanies thus remain tied to Stephen's often romantic and mercurial nature conveyed by the motif of the rise and fall.

Dubliners: The Challenge to Joyce's Naturalism and Romanticism

Before examining how "The Dead" radically departs from the restrictions of the aesthetic presented thus far, we must consider how the narrator of the first three stories of Dubliners challenges Joyce's naturalism. The theoretical statements of the aesthetic we have examined suggest the artist is free from the environment's devastating influence because he understands the true character of his surroundings. Epiphanies, "moments in which things or people in the world . . . [reveal] their true character or essence,"[20] are the narrator's means to reveal Dublin's hemiplegia and to escape it. Since nothing of the narrator's character suggests his paralysis, and since he understands precisely the causes of Dublin's hemiplegia and how it effects people, we conclude him a spiritually free Dubliner. We know him to be a Dubliner because in the first three stories the narrator is the Dublin born protagonist.

A protagonist narrator free from the environment's influence undermines the drama of the endings. The epiphanies that conclude these three stories reveal the initial effects of Dublin's paralysis in a young boy whose fate seems undetermined. Since we know the narrator is free, we also know that this boy will be free. On the other hand, all the epiphanies that conclude these stories demonstrate Joyce's naturalism, since they reveal the environment's threat to the protagonist's spirit. Thus the stance of the narrator in these stories openly contradicts Joyce's naturalism.

In the first short story, "The Sisters," the final epiphany reveals Father Flynn's life of "commonplace sacrifices closing in final craziness."[21] If properly understood, Father Flynn's "sitting up by himself in the dark in his confession-box, wide-awake and laughing-like softly to himself" would warn the young boy from becoming a priest. We do not know whether the boy understands this epiphany crucial to his development, but the story documents the encroachment of paralysis:

> In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (D, p. 11)

The boy is beginning to resemble Father Flynn in his physical appearance, "smiling feebly" and in his role as priestly confessor. The boy's welfare requires that he understand the final epiphany that sums up his fate in Father Flynn's. On the surface, the boy's fate is unknown, though he seems to be developing along the line established by Father Flynn. But if we consider the narrator's understanding of the priest's life and influence upon him, clearly the boy must come to some realisation in the future that frees him. The same can be said for the conclusions of the succeeding two stories.

Epiphanies, in keeping with the aesthetic in essays from The Critical Writings, imply the artist's freedom but not the romantic kind in the early references. Instead the narrator's freedom is his disinterested understanding. This dispassionate understanding anticipates the sympathetic equanimity of Gabriel Conroy in the conclusion of "The Dead" just as it anticipates Joyce's growing humanism and the creation of Leopold Bloom in Ulysses. The narrator's disinterested understanding in all of the stories adjusts the weaknesses of the romantic sense of life by defining life outside the romantic tradition.

Thus far we have seen that early statements of Joyce's aesthetic describe life as the end served by art and the artist. Generally, the rhetorical and dramatic expressions define life in the romantic tradition. At the same time, the aesthetic reveals Joyce's interest in naturalism, since the artist's function is to expose social ills and their effect upon character. We have also seen that the romantic definition of life is not sustaining. That Joyce himself realised the damaging repercussions of his romanticism is evident from his later criticism of the romantic in Portrait. At the same time, Joyce's naturalism, supported by the early statements of the aesthetic, also has certain limitations, since it confines expressions of life to the artist and reductively satisfies Joyce's need for intellectual certainty. Only the artist can escape Dublin's paralysis--an unrealistic and reductive premise for the creation of fiction. The narrator who sympathetically understands challenges fiction based upon naturalism. Such a narrator anticipates Gabriel Conroy and Leopold Bloom who also define life as sympathetic and disinterested understanding.

Miss Ivors and Gabriel Conroy of "The Dead" represent a momentary abandonment of Joyce's naturalism in favour of the disinterested response of the novelist alive to expressions of life where he finds them, even when that life contradicts his preconceptions or his thesis. Both Miss Ivors and Gabriel Conroy, though brilliant creations, are inconsistent with Joyce's thematic intention in "The Dead." Throughout Dubliners, Joyce emphasizes that the forces of family, church and nation cause spiritual paralysis and that all who remain in Dublin are its victims. Thus Joyce's canvas of human life is bleak and biased. Even in the most desperate human situations we commonly find evidence that man is more than the sum of the influences exerted by his environment. So it is with Miss Ivors and Gabriel. Both clearly transcend Joyce's thesis that all Dubliners eventually succumb to the influence of environment.

These two creations relieve the gloom of Joyce's naturalism. But instead of recognising that he has transcended the thesis of Dubliners, Joyce tries to make Gabriel Conroy illustrate it by suggesting in the symbolic ending of "The Dead" that Gabriel is one of the dead. In actual fact, Joyce's portrait of Gabriel makes it impossible for us to think him spiritually dead. This fully rounded, sympathetic man can rise above his jealousy and realise dispassionately that he has never loved his wife. He knows the forces of his environment that have shaped his nature; nonetheless, he views his wife's love, and the spiritually dead around him with a sympathetic equanimity worthy of Leopold Bloom. Such an understanding of Gabriel's character has caused many critics to misconstrue the final symbolism in hope of some recognition of Gabriel's achievement, but precisely in the ending Joyce confirms that Gabriel is one of the spiritually dead.

Miss Ivors, the first mature[22] character in Dubliners to depart from Joyce's thesis that Dublin causes only spiritual paralysis and stagnation, is a charming source of spontaneity and vitality in stories devoted to Joyce's negative thesis. Joyce introduces Miss Ivors as "a frank mannered talkative young lady" (D, p. 187) wearing the "Irish device" (D, p. 187) that identifies her as a nationalist. Her candour and independence strike us as highly unusual in the context of the repressed Marias and Evelines to be found in Dubliners. At the same time her Irish brooch suggests that Joyce intends to portray her as a stereotyped female Irish nationalist. Clearly, if Miss Ivors is to fit in the collection, she cannot be an exemplar of spontaneous life, since the collection affirms the hemiplegia that is Dublin. Thus, we can conclude that Joyce views Miss Ivors as a Dubliner trapped by her nation's political aspirations.

Only a few seconds after meeting Gabriel, she cross-examines him to determine his political orthodoxy:

> When they had taken their places she said abruptly:
> -I have a crow to pluck with you.
> -With me? said Gabriel.
> She nodded her head gravely.
> -What is it? asked Gabriel, smiling at her solemn manner.
> -Who is G.C.? answered Miss Ivors. . . .
> -O, innocent Amy! I [Miss Ivors] have found out that you write for The Daily Express.
> Now, aren't you ashamed of yourself? (D, p. 187)

Taken aback by this sally, Gabriel considers Miss Ivors' accusation:

> A look of perplexity appeared on Gabriel's face. It was true that he wrote a literary column every Wednesday in The Daily Express, for which he was paid fifteen shillings. But that did not make him a West Briton surely. The books he received for review were almost more welcome than the paltry cheque. He loved to feel the covers and turn over the pages of newly printed books. (D, p. 188)

Gabriel's point is reasonable, and Joyce's career as a reviewer would seem to support it. Add to this Joyce's opposition to such nationalism, and we would expect the narrator to agree with Gabriel that literature is above politics and that Miss Ivors is a mere propagandist. The narrator himself leads us to reconsider. While Gabriel is tempted to respond to Miss Ivors' taunt that he is a West Briton by stating that "literature was above politics" (D, p. 188), the narrator has Gabriel add immediately, "[But] he could not risk a grandiose phrase with her" (D, p. 188). Clearly Gabriel's idea is grandiose; when he actually does state, "he saw nothing political in writing reviews of books" (D, p. 188), the narrator describes him as speaking "lamely" (D, p. 188).

The narrator suggests more in Miss Ivors than the propagandist. In fact, instead of responding like one by attacking Gabriel or denouncing his rejoinder, Miss Ivors spontaneously takes a friendly course. She "took his

[Gabriel's] hand in a warm grasp and said in a soft friendly tone: "-Of course, I was only joking. Come, we cross now" (D, p. 188). This warm and friendly spontaneity, this candid independence and flexibility that make Miss Ivors the mistress of the situation hardly support the idea of a spiritually dead propagandist. Even when we are tempted to consider Miss Ivors' cross-examination of Gabriel's plans for his holiday impertinent, her insistent nationalism yields to charm, and she says "warmly"[23] that Gabriel cannot answer her question of why he is sick of his country. The narrator again supports this contention, since Gabriel in fact does not answer.

> -O, to tell you the truth, retorted Gabriel suddenly, I'm sick of my own country, sick of it!
> -Why? asked Miss Ivors.
> Gabriel did not answer for his retort had heated him.
> -Why? repeated Miss Ivors.
> They had to go visiting together and, as he had not answered her, Miss Ivors said warmly:
> -Of course, you've no answer. (D, pp. 189-90)

Appearing at the conclusion of the dance, she is again lively, independent, charming and unpredictable, and scarcely a spiritually dead progagandist, despite her nationalism.

> But when they met in the long chain he was surprised to feel his hand firmly pressed. . . . Then just as the chain was about to start . . . she stood on tiptoe and whispered into his ear:
> -West Briton! (D, p. 190)

In this scene Joyce supports his thesis that Dublin is the centre of a spiritual hemiplegia by decrying Miss Ivors' nationalism. But this thesis vies with his admiration for Miss Ivors' charming independence and vitality to produce this most unusual Dubliner.

Gabriel continues to suffer by comparison with her. He is unable to understand the mock-seriousness and the playfulness of her accusation. When Gabriel in thought accuses Miss Ivors of being a propagandist without a life of her own, he exposes himself far more seriously than he does Miss Ivors. Certainly we, like Joyce, question her nationalism,[24] but Gabriel's accusation is unfair, disproved by Miss Ivors' lively manner at the party. Gabriel's accusation is his attempt to assuage his bruised pride by denigrating Miss Ivors:

> Of course the girl or woman, or whatever she was, was an enthusiast but there was a time for all things. Perhaps he ought not to have answered her like that. But she had no right to call him a West Briton before people, even in joke. She had tried to make him look ridiculous before people, heckling and staring at him with her rabbit's eyes. (D. p. 190)

The actual incident when she calls him a West Briton does not confirm Gabriel's feeling that she was ridiculing him before others. By mocking Miss Ivors' eyes, Gabriel's attack and his concern are shown to be biased, the resentful and distorted thoughts of a sensitive and self-conscious man publicly embarrassed amongst social inferiors he customarily treats with hauteur.

Symbolically, Miss Ivors' associations with the life forces of the west reinforce her dramatic vivacity. Miss Ivors suggests the journey west to Connaught, ostensibly advancing her nationalist cause, but in actual fact offering Gabriel an opportunity for a holiday, perhaps a honeymoon, with his wife. On the continent, we recall, Gabriel travels without Gretta who excitedly flies to Miss Ivors' proposal: "-O, do go, Gabriel, she cried. I'd love to see Galway again. -You can go if you like, said Gabriel coldly" (D, p. 191). Gabriel's cold response shows his fear of association with the parochial west. We recall in this context Gabriel's lingering offense at his mother's unkind jibe when she called Gretta "country cute" (D, p. 187). The readiness with which Gabriel relives moments of his honeymoon during the carriage ride to the Gresham Hotel suggests the possibility of a renewal were he to accept Miss Ivors' suggestion. Thus Miss Ivors joins the company of Gretta and Lily whose sentiments unsettle Gabriel's uneasy superiority and his integration in stultifying and deadening social relations. And in this sense too Miss Ivors expresses the vitality to transcend the restrictions of Joyce's thesis. The same is true of Gabriel Conroy. In the ending of "The Dead," the reader witnesses Gabriel's newly founded humanity and spiritual maturity--a serious basis for a renewed relation with his wife. At the same time, Joyce tells us in the symbolic conclusion of the story that Gabriel is one of the dead.

When talking with his wife about Michael Furey, Gabriel reveals a surprising depth of character. Initially Gabriel reacts to the news of his wife's lover with the disdainful sarcasm we would expect from the Gabriel we have seen at the party. But when he learns the circumstances of Furey's death, when he learns Furey's age and occupation, Gabriel suddenly descends from his montane irony to reveal a reflectiveness, self-criticism and sympathy:

> Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of the memory of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous well-meaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Instinctively he turned his back more to the light lest she might see the shame that burned upon his forehead. (D, pp. 219-20)

After this honest and courageous glimpse of himself, Gabriel "tried to keep up his tone of cold interrogation but his voice when he spoke was humble and indifferent" (D, p. 220). This humility and indifference suggest the emotional stasis attendant upon epiphany. His jealous righteousness surpassed, Gabriel sympathetically shares his wife's tragic defeat: Gabriel "caressed one of her hands and said, also sadly: -And what did he die of so young, Gretta?" (D, p. 220). Before dropping off to sleep, Gretta tells the story of Furey's death, leaving Gabriel alone with his thoughts. He thinks sympathetically of his aunts, whose life impulses have been thwarted like his own; and then he realises that he has never loved: "Generous tears filled Gabriel's eyes. He had never felt like that towards any woman but he knew that such a feeling must be love" (D, p. 223). His sympathetic equanimity and honesty express a resourceful and potentially loving spirit. In fact Gabriel's concern for his wife is a far more caring expression of love than is Michael Furey's doomed and romantic gesture.[25]

Gabriel's discovery of depths challenges and contradicts the central thesis of Dubliners precisely at the instant Joyce is trying to establish that thesis. When Gabriel sees himself a "pennyboy," a "well-meaning sentimentalist orating to vulgarians" (D, p. 220), one of Dublin's loveless, spiritually dead, he finds himself in the grips of Irish paralysis. Gabriel's sympathy for his wife, and his dispassionate humility reveal a man capable of affection. His ability to see the spiritual death that is Dublin bespeaks the potential to escape its influence.

Thus the reader is left with two contradictory portraits of Gabriel: the Gabriel who bears out Joyce's thesis, and the sympathetic Gabriel who feels compassion for all Dubliners. In the symbolic ending of "The Dead," however, Joyce acknowledges only the aspect of Gabriel's character that embodies Joyce's thesis.

Critical interpretations of the ending of "The Dead" fall into two main contradictory camps: those that find in the ending Gabriel's newly discovered maturity, and those that find Gabriel like all the other adult protagonists, one of the dead, as suggested by the story's title.[26] In my opinion the latter interpretations are correct. Generally the former attempt to read into the ending a recognition of Gabriel's mature character, whereas Joyce attempts contrarily to establish his thesis that Gabriel too is one of the dead.

In his essay "The Backgrounds of 'The Dead'"[27] Richard Ellmann argues for a positive interpretation of the ending. He claims that Gabriel accepts the possibility of a revitalizing journey to the west of Ireland, symbolically associated with life forces.

> Gabriel . . . recognizes in the west of Ireland, in Michael Furey, a passion he himself has always lacked. 'Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age,' Joyce makes Gabriel think. Then comes a strange sentence in the final paragraph: 'The time had come for him to set out on his journey westward.' The cliché

> runs that journeys westward are towards death, but the west has taken on a special meaning in the story. Gretta Conroy's west is the place where life has been lived simply and passionately. The context and phrasing of the sentence suggest that Gabriel is on the edge of sleep, and half-consciously accepts what he has hitherto scorned, the possibility of an actual trip to Connaught. What the sentence affirms, at last, on the level of feeling, is the west, the primitive, untutored, impulsive country from which Gabriel had felt himself alienated. . . .[28]

The west, as many critics have affirmed,[29] is associated with the passionate nature of Michael Furey, but there is nothing in the ending to suggest that Gabriel intends actually to go to Connaught. His is a mental journey only.

> He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the falling snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. (D, pp. 223-24)

The description of the snow falling moves from Dublin to the snow falling further west in "the dark central plain," then further westward to the Shannon and the grave of Michael Furey. This journey suggests death not by virtue of a cliché as Ellmann states, but because Joyce describes the journey in the images and the language of death. For Professor Ellmann, the journey westward signifies in Gabriel's life "the primitive, untutored, impulsive country," a revivifying journey if not a redeeming one for Gabriel.

Although Gabriel thinks it would be better to pass "into that other world in the full glory of some passion, than fade and wither dismally with age," the "other world" is clearly death because the dead Michael Furey is the example Gabriel has in mind when he considers passing into the other world in passion. Abruptly contrasted to Michael Furey's passionate death, Gabriel's soul is "fading out into a grey impalpable world" (D, p. 223). The language suggests death and cannot be equated with "the primitive, untutored, impulsive country," nor with life passions as Professor Ellmann suggests. The journey westward, rather than a revivifying journey, is Gabriel's realisation that he is joining the dead.

Professors Ellmann and Walzl find Gabriel's newly discovered maturity reflected in the concluding religious symbolism.[30] Ellmann discovers that Gabriel's passion resembles Furey's and Christ's:

> It is a self-abandonment not unlike Furey's, and through Gabriel's mind runs the imagery of Calvary. He imagines the snow on the cemetery

> at Oughterard, lying, 'thickly drifted on the crooked crosses and the headstones, on the spears of the little gate, on the barren thorns.' He thinks of Michael Furey who, Gretta has said, died for her, and envies him his sacrifice for another kind of love than Christ's. To some extent Gabriel too is dying for her, in giving up what he most valued in himself, all that holds him apart from the simpler people at the party.[31]

In her article "Gabriel and Michael: The Conclusion of 'The Dead,'" Professor Walzl suggests that the spears and the thorns in the little churchyard where Michael Furey lies buried recall Christ's passion, reminding us and Gabriel that "sacrifice of self is the condition of revival."[32] She continues: "The judgement that Michael brings is a salvation, and Gabriel's swoon is a symbolic death from which he will arise revived. Gabriel is rightly named: he is a figure of annunciation and new life."[33]

The language of the closing passages of "The Dead" does not suggest a positive sacrifice of one aspect of Gabriel's character in order to affirm another, nor does it suggest the prospect of a symbolic resurrection.

> His soul approached that vast region where dwell the host of the dead. . . . His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in was dissolving and dwindling. (D, p. 223)

The phrase "his own identity was fading" cannot be equated with that aspect of Gabriel's character that separates him from the simpler people, nor with some positive abandonment like

Furey's. Joyce's plain language does not suggest that there are two identities. In losing his identity Gabriel, like his aunt, and unlike Furey, is fading into the world of the dead. There is no suggestion of resurrection. The crosses, spears, and thorns suggest Christ's crucifixion but not resurrection. The crosses are "crooked" and the thorns are "barren." The thick snow and the graveyard only suggest death.

If Professors Walzl and Ellmann are correct in their vision of a positive ending, should there not be some suggestion of a rising motion, some sense of life renewed? In the last sentence of the story, there are at least four references to falling and descent.

> [The snow] lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. (D, pp. 223-24)

To "swoon" is to fall; the snow is "falling faintly . . . faintly falling, like the descent," etc. There is not a single reference to reviving after falling. Gabriel's soul swoons; that it will rise again is simply conjecture. And the phrase "like the descent of their last end" conveys a finality that precludes any suggestion of rising again. The ending of "The Dead" suggests that Gabriel Conroy, despite his generous expansion of character, is one of the dead, another example of Dublin as the centre of Irish paralysis. If Gabriel represents new life why entitle the story "The Dead"? Gabriel's sympathetic equanimity which Joyce so brilliantly pictures is not acknowledged in the symbolic ending.

Other themes and motifs in "The Dead" suggest the weakness of finding the ending a symbol of renewed life. Throughout the story, Gabriel is compared with his aunts, those fussy, irrational, ineffectual ladies disappointed by life, and whose party is synonymous with spiritual death. Before the cheval-glass, Gabriel receives a picture of himself "acting as a pennyboy for his aunts." He is indeed a victim of their hospitality, and when he makes a circle "in the air with his arm" (D, p. 202) as he expresses these sentiments during his after dinner speech, he elaborates the pattern of paralysis and repetition conveyed by the story of the never-to-be-forgotten Johnny. Such sections of the story as this exist to show us that Gabriel is one of the dead. Even in the final section of the story, Gabriel, like Eveline, is inside, staring out the window, trapped. Though he has matured, he recognises that he is still trapped. He stands before a mirror (one recalls that Joyce thought his art in Dubliners a "nicely polished looking-glass") when he gains this insight into his nature; his realisation is to be taken as the truth. It is, after all, inappropriate to classify Gabriel as one of the dead, but that is clearly Joyce's intention and part of his attempt to make "The Dead" conform to the naturalistic pattern of the previous short stories.

Both Gabriel Conroy and Miss Ivors are brilliant creations because they mark a momentary abandonment of a naturalism that reduces men to being products of their environment. In Gabriel and Miss Ivors, Joyce responds fully to life's complexities. Nonetheless he fails to recognise the significance of his creations in the symbolic ending of "The Dead" by inappropriately classifying Gabriel amongst the dead in an attempt to make this story conform to the naturalistic pattern of the previous stories.

Although Portrait continues to express life in the romantic and naturalistic traditions, the novel does not regress from the mature equanimity of Gabriel. Because the autobiographical novel concentrates upon the youthful Stephen, there is no occasion for a maturity like Gabriel's, except in the narrator's sympathetic and ironic stance. In general, Portrait advances upon the aesthetic practice of Dubliners. For example, Portrait abandons Joyce's naturalistic thesis that all Dubliners eventually succumb to Irish paralysis. In Dubliners a Dublin born narrator implied the possibility of a spiritual escape from environment, but no story directly described the narrator as artist. Thus we do not clearly see the possibility of such an escape. In Portrait, epiphanies clearly offer temporary escape from the environment's paralysing influence. Portrait also adjusts the rather trite romanticism of Dubliners. Although the narrator's ironic stance never denies absolutely the efficacy of Stephen's romanticism, the irony does testify to Joyce's wariness of the romantic content of Dubliners. Finally, Portrait elaborates fully upon the narrator's role in Dubliners. Portrait examines intensely the artist who serves life. On the whole, then, Portrait remedies some of the weaknesses that typify the aesthetic practiced in Dubliners.

CHAPTER TWO

THE AESTHETIC: A PORTRAIT OF THE ARTIST

Thus far I have assumed that Joyce considers his aesthetic theory seriously enough to employ its principles when writing fiction. Before I can demonstrate the ways in which the major statement of Joyce's aesthetic, to be found in chapter five of Portrait, advances upon the aesthetic and related concerns examined thus far, it is necessary to demonstrate the extent to which Joyce practises the theory and afterwards that there is one central aesthetic for the fiction, not two or three aesthetic theories as some critics contend.[1]

Stephen Dedalus begins to expound his aesthetic theory to Lynch by defining pity and terror:

> Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause. (P, p. 204)
>
> -The tragic emotion, in fact, is a face looking two ways, towards terror and towards pity, both of which are phases of it. You see I use the word arrest. I mean that the tragic emotion is static. Or rather the dramatic emotion is. (P, p. 205)

In contrast, the improper arts, "pornographical or didactic" (P, p. 205), excite kinetic responses, desire and loathing, desire which "urges us to possess, to go to something" (P, p. 205), and loathing which "urges us to abandon, to go from something" (P, p. 205). Rhythm calls forth, prolongs, and dissolves the artist's static response to beauty. Rhythm establishes, "the first esthetic relation of part to part in any esthetic whole or of any esthetic whole to its parts" (P, p. 206). The three functions of rhythm (it calls forth, prolongs and finally dissolves aesthetic apprehension) correspond to Aquinas' "necessary phases of esthetic apprehension . . . the qualities of universal beauty" (P, p. 211).

> Aquinas says: ad pulcritudinem tria requiruntur, integritas, consonantia, claritas. I translate it so: Three things are needed for beauty, wholeness harmony and radiance (P, p. 21).

Stephen chooses a basket to illustrate these phases. You perceive the wholeness or integritas of the basket when you apprehend it as "one thing" (P, p. 212), one whole, distinct from "the immeasurable background of space or time which is not it" (P, p. 212). Your eyes then explore the parts in relation to each other and to the whole. This is the "analysis of apprehension" (P, p. 212), the basket's consonantia when "You apprehend it as complex, multiple, divisible, separable, made up of its parts, and their sum, harmonious" (P, p. 212). The last stage of aesthetic apprehension is quidditas, that moment of radiance when the whatness of the basket, or the basket in its essence is beheld by the static mind or imagination of the artist.

> This supreme quality is felt by the artist when the esthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart. (P, p. 213)

After Stephen defines art as "the human disposition of sensible or intelligible matter for an esthetic end" (P, p. 207), he develops his theory of the three phases of art: the lyrical, epical and dramatic. In the lyrical form "the artist presents his image in immediate relation to himself" (P, p. 214). In the epical form the artist presents his image "in mediate relation to himself and to others" (P, p. 214). In the final form, the dramatic, the artist presents "his image in immediate relation to others" P, p. 214). Stephen defines these forms as follows:

> The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry such as ages ago cheered on the man who pulled at the oar or dragged stones up a slope. He who utters it is more conscious of the instant of emotion than of himself as feeling emotion. The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of

> the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea. . . . The dramatic form is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life. The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalises itself, so to speak. The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails. (P, pp. 214-15)

This theory of art has obvious faults: legitimate art cannot evoke a kinetic response, cannot then attempt to persuade or dissuade; content is slighted and confined to the meanings of observed phenomena, allowing no place for creative thought.

How seriously Joyce intends this theory, what aspects of it he adapts, what aspects he abandons, provokes hot critical debate. Fr. Noon in his book Joyce and Aquinas states: "One might almost say that the two significant novels of Joyce (Ulysses and the Wake) are no more than an effort to put into practice the canons of art, static and contemplative, for which Stephen is allowed to express a preference in the Portrait."[2] Of the aesthetic in Portrait, S. L. Goldberg in his book The Classical Temper writes:

> The aesthetic theory in the Portrait is not as it stands to be taken as Joyce's own. It leaves out too much, and what it leaves out are precisely the moral responsibilities Stephen has still to learn that his vocation entails. No doubt Joyce himself had recognized them before Stephen is shown as doing so, for in the abortive Stephen Hero the hero is loud in proclaiming them. But historical truth was not, as he came to realise, Joyce's real concern; poetic truth was more revealing.[3]

Of this same aesthetic Stuart Gilbert in his book James Joyce's Ulysses writes: "Many of the aesthetic principles on which Ulysses is based are expounded by the 'young man' Stephen Dedalus; a careful perusal of the Portrait is indispensible for the proper understanding of Ulysses."[4] Gilbert also claims that such an interpretation was "endorsed by Joyce himself."[5]

The aesthetic theory I have quoted conveys no irony, but many critics[6] have seen in the context of Stephen's exposition, Joyce's rejection of the theory. Goldberg's statement implies that Joyce rejected the aestheticism of Stephen's theory, but that the rejection is not total. This is a difficult point, and I think Goldberg's statement that the aesthetic theory is not Joyce's because it "leaves out too much,"[7] is somewhat misleading. The aesthetic theory contradicts the moral point of view Goldberg finds expressed in the idea of the classical temper. To add what Goldberg calls "the moral responsibilities" to the theory would make it paradoxical and contradictory. But before examining these views of the aesthetic theory, we must consider whether the ironic context implies that Joyce rejects the theory.

The presence of irony alone does not indicate the rejection of the theory. One can be ironic about one's sincere beliefs. The claim that Lynch's crude remarks express Joyce's rejection of the theory and reveal the author's generally ironic intent concerning that theory does not recognize, for example, the devastating criticism of Lynch himself. Firstly the narrator challenges Lynch who speaks only in the name of a job and 500 pounds per annum:

> Stephen turned towards his companion and looked at him for a moment boldly in his eyes. Lynch, recovering from his laughter, answered his look from his humbled eyes. The long slender flattened skull beneath the long pointed cap brought before Stephen's mind the image of a hooded reptile. The eyes, too, were reptilelike in glint and gaze. Yet at that instant, humbled and alert in their look, they were lit by one tiny human point, the window of a shrivelled soul, poignant and self-embittered. (P, pp. 205-206)

This epiphany exposing Lynch's real nature conforms completely to the aesthetic theory which is supposedly rejected in this scene. Stephen's artistic perception of Lynch occurs in the 'moment' or 'instant' of stasis; the subject is perceived in terms of an 'image' beheld by Stephen's 'mind'--all terms essential to the aesthetic theory. Moreover, Stephen's judgement about Lynch's soul proves to be correct and has the narrator's tacit support. Rather than suggesting a theory undermined by ironic comment, the quotation dramatically confirms the theory. We know the narrator approves the theory because he, and not Stephen, states that Lynch's skull is "long slender and flattened"; hence Stephen's thought on its reptilian character is a propos. Moreover, we need only compare the two figures to see that Stephen, who looks boldly into Lynch's eyes, has the advantage and masters the situation. To look into another's eyes, according to cliché, is to perceive that person's true nature.[8] In addition, Lynch is humbled by Stephen's gaze. Clearly Lynch, not Stephen, is being judged correctly, for his comments do illustrate his callow and undeveloped soul.

Lynch's comments are, in the main, juvenile and sophomoric. Even his more penetrating comment about the artist trying to refine out of existence the fingernails he pares aloofly, cannot carry the weight of a general rejection of the theory. When Stephen begins to discuss the aesthetic theory, Lynch's initial reaction is "-Stop! I won't listen! I am sick. I was out last night on a yellow drunk with Horan and Goggins" (P, p. 204). Although these sentiments are directly juxtaposed to the seriousness with which Stephen presents his aesthetic theory, Lynch's comments expose his inadequate nature more than they undermine Stephen's theory.

In another comment Lynch tangentially questions kinetic responses to art:

> You said that art must not excite desire, said Lynch. I told you that one day I wrote my name in pencil on the backside of the Venus of Praxiteles in the Museum. Was that not desire? (P, p. 205)

The adolescent nature of this example and the concluding question do not seriously oppose the aesthetic theory, nor does the drama of the situation support Lynch's challenge; Stephen's response carries the day. Having read Kenneth Clark's comment in The Nude that aesthetic responses to the nude must allow for erotic emotions, A. Goldman in his book The Joyce Paradox: Form and Freedom in his Fiction suggests that Stephen's theory is inadequate because it excludes erotic feelings. Stephen's response clearly allows for erotic sensations that are static:

> The desire and loathing excited by improper esthetic means are really unesthetic emotions not only because they are kinetic in character but also because they are not more than physical. . . . Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical.[9]

The phrase "purely physical" allows a static physical response that stops short of action. Thus Professor Goldberg's comment that Stephen "manages at one stroke to cut art off from all physical responses--and by implication from any moral activity of the whole man,"[10] is not entirely correct.

Some critics find that the sordid environment in which Stephen expounds his aesthetic implies Joyce's rejection[11] of the theory:

> They had reached the canal bridge and, turning from their course, went on by the trees. A crude grey light, mirrored in the sluggish water, and a smell of wet branches . . . seemed to war against the course of Stephen's thoughts. (P, p. 207)

A sordid environment warring with Stephen's thoughts does not, in my opinion, imply the inadequacy of the thoughts so much as the inadequacy of the environment. The sluggish sewage recalls the square ditch Wells pushed Stephen into early in the novel. Why some critics think this undermines the theory rather than commenting upon Stephen's environment I find puzzling. A quick survey of Joyce's works written before Portrait reveals that the aesthetic theory is seriously practised in almost all of these works; whereas each work, the poems aside, exposes the nature of the environment. Critics mistakenly reverse this pattern in the case of the aesthetic theory, siding with the environment and with Lynch when both are exposed. An inadequate aesthetic theory itself may provide motive to find an ironic undermining, especially amongst Joyceans who tend to rationalise rather than criticise. The reference to the cart full of clanging metal seems more ironic than Lynch's comments:

> A long dray laden with old iron came round the corner of sir Patrick Dun's hospital covering the end of Stephen's speech with the harsh roar of jangled and rattling metal. Lynch closed his ears and gave out oath after oath till the dray had passed. Then he turned on his heel rudely. Stephen turned also and waited for a few moments till his companion's illhumour had had its vent. (P, p. 209)

The cart load of clanging metal and the sluggish stream may suggest Stephen's theory is itself a cart load of waste, but this quotation also compares Stephen's controlled, static reaction to Lynch's kinetic oaths, thus dramatically illustrating not only the distinction between static and kinetic responses, but also Stephen's growing aloofness--the stance of the artist. If Joyce is indeed ironic in these passages, and intends the reader to reject the theory, then he contradicts himself by practising that theory. One could conclude, on the other hand, that even genuinely ironic passages do not reject the aesthetic theory. There is some encouragement for this conclusion. Joyce is reported[12] to have thought to name his first collection of poems Chamber Music, after his foot encountered a chamber pot under a prostitute's bed. The pun in the title, though ironic about the poems, did not prevent Joyce from publishing them. In other words, the ironic title is not synonymous with Joyce's rejection of the poems' content any more than an ironic treatment of the theory suggests rejection of it. In the Scylla and Charybdis episode of Ulysses, with little provocation, Stephen, after tortuously explicating his theory, confesses his disbelief. Nonetheless, many details of that book confirm how seriously Joyce treats the theory. The idea of the spiritual father and son in Stephen's theory of Shakespeare's life, for example, is one of the major themes of Ulysses.

The dramatic climax of Portrait, in which Stephen encounters a wading girl, while often ironic, demonstrates major aspects of the aesthetic theory, not its rejection. The intellectual climax of the novel is the aesthetic theory itself. This theory and the incident describing the girl on the beach, from which the theory in part derives, reveal to Stephen the nature of his soul and his vocation. The dramatic climax begins with the first stage of aesthetic apprehension:

> -Rhythm, said Stephen, is the first formal esthetic relation of part to part in any esthetic whole or of an esthetic whole to its part or parts or of any part to the esthetic whole of which it is a part. (P, p. 206)

The episode describing the girl on the beach begins with the rhythm of the words: "-A day of dappled seaborne clouds" (P, p. 166).

> The phrase and the day and the scene harmonised in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue: sunrise gold, the russet and the green of apple orchards, azure of waves, the greyfringed fleece of clouds. No, it was not their colours: it was the poise and the balance of the period itself. Did he then love the rhythmic rise and fall of words better than their associations of legend and colour? (P, p. 166)

In keeping with the quotation describing a song by Shakespeare, the colours and the rhythms of words express the otherwise incommunicable: rhythm and colour are without denotative content.

As Stephen crosses "the trembling bridge" (P, p. 167) which symbolically marks his progress from one spiritual state to another, he is granted an epiphanic vision of Dublin, the source of so many kinetic responses in his life.

> Like a scene on some vague arras, old as man's weariness, the image of the seventh city of christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote. (P, p. 167)

Stephen's stance when he beholds the 'image' of the city of Dublin is aloof, indifferent and static. He is the God-like artist of the theory. He sees, not the city of the moment, but the essential city of the ages, the quidditas of Dublin being this ancient weariness that recalls the

Scandinavian dominance of Ireland, and a disheartening history of empire. The clouds Stephen observes voyaging westward from Europe dispel this vision:

> The Europe they [the clouds] had come from way out there beyond the Irish Sea, Europe of strange tongues and valleyed and woodbegirt and citadelled and of entrenched and marshalled races. He heard a confused music within him as of memories and names which he was almost conscious of but could not capture even for an instant; then the music seemed to recede, to recede, to recede: and from each receding trail of nebulous music there fell always one longdrawn calling note, piercing like a star the dusk of silence. Again! Again! Again! A voice from beyond the world was calling. (P, p. 167)

Like the others, this passage insists upon the rhythm of beauty. Like the epiphany represented by the Shakespearean song, the unknown rhythm issues in a voice from another world, the voice perhaps of Stephen's symbolic father, Daedalus, who calls Stephen's soul towards the artist's vocation which can only be maintained apart from the wearying kinesis of Dublin.

When Lynch bids Stephen to define beauty, Stephen chooses "woman" as the subject of his attempt:

> -But what is beauty? asked Lynch impatiently. Out with another definition. Something we see and like! Is that the best you and Aquinas can do?
> -Let us take woman, said Stephen.
> -Let us take her! said Lynch fervently. (P, p. 208)

The wading girl on the beach is an emblem of religious and earthly beauty who welcomes Stephen into an aesthetic heaven beyond desire and loathing and beyond the flux of time. Unlike his first encounter with a prostitute, Stephen does not pursue this girl as he does the prostitute of his first sexual encounter, rather he remains content with his vision of her. Thus he abandons kinesis, either desire, which would lead him to pursue or loathing which had led him, in the case of the prostitutes, back into the arms of the church. Instead Stephen is transported into a heavenly realm akin to the Empyrean, beyond the kinetic aspects of time and space, where he is granted a vision analogous to Dante's vision of the heavenly rose, the wading girl playing Beatrice to Stephen's Dante.

> He felt above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him, the earth that had borne him, had taken him to her breast.
>
> He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a glimmer, or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than the other. (P, p. 172)

The passage in Dante's The Divine Comedy: Paradise, to which Joyce in the above quotation refers, reads as follows:

> So mirrored in that light, tier upon tier,/ On myriad thrones, rising on every side,/ . . . So vast a light in such a rose as this.[13]

The physiological effect of this vision conforms to what Stephen calls "the enchantment of the heart":

> He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted . . . (P, p. 171)

This effect also conforms to the aesthetic theory's description of the aesthetic image:

> Her image passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on! (P, p. 172)

The image of a wild angel of beauty calls Stephen to his vocation as an artist. These are undeniably the terms of the aesthetic.

But the irony is also undeniable. Stephen at the moment of Daedalean flight, is in the virgin arms of an ecstatic beauty:

> An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs.
>
> -One! Two!. . . . Look out!
> -O, cripes, I'm drownded! . . .
> -Stephaneforos! (P, p. 169)

This ironic chorus mocks the excessively romantic nature of Stephen's flight and suggests the drowning of Icarus, not the flight of Daedalus. But the chorus itself is subject to the doubts we witnessed in Lynch's case. Stephen stands above his companions judging them:

> He stood in deference to their calls and parried their banter with easy words. How characterless they looked: Shuley without his deep unbuttoned collar, Ennis without his scarlet belt with the snaky clasp, and Connolly without his Norfolk coat with the flapless sidepockets! It was a pain to see them and a swordlike pain to see the signs of adolescence that made repellent their pitiable nakedness. Perhaps they had taken refuge in number and noise from the secret dread in their souls. (P, p. 168)
>
> Their banter was not new to him and now it flattered his mild proud sovereignty. Now, as never before, his strange name seemed to him a prophecy. (P, p. 168)

The boys' banter increases Stephen's confidence in the prophetic nature of his name, and he entertains a vision of himself as king, his rightful heritage, in the Telemachus episode of Ulysses. In contrast the boys are weak from the "world of duties and despair" (P, p. 169). Although Stephen's romantic flight is certainly overdone, the reader must realise that Stephen has made the right decision. Rather than enter a church synonymous with spiritual death, Stephen has chosen the artist's life, its romantic affirmation of the spirit. If we reject this discovery of his vocation through the agency of worldly beauty, the novel makes little sense.

No critic would dispute the fact that in Portrait, the author criticizes Dublin's society, less mechanically than the thesis of Dubliners suggests. We do take Stephen's following comment seriously and without irony:

> -The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (P, p. 203)

Stephen is very lucid and sincere with Davin; his conclusion that describes Ireland as "the old sow that eats her farrow" (P, p. 203), derives from the passage describing the girl on the beach when Stephen discovers his vocation. The reference to the soul's birth pertains in Stephen's case to the artist's soul.

If we do not take these passages seriously, then the dynamo of the novel simply disappears. If Stephen's analysis of Dublin is mistaken, then what is the novel about? Portrait is not guilty of assuming that all must succumb to Dublin's paralysis. Joyce has dropped his naturalistic thesis. He no longer speaks of paralysis, a terminal condition, but of nets it is possible to flee. The flight imagery accompanying the girl on the beach affirms Stephen's flying by these nets. This contrast between the artist's environment and his aspirations creates the novel's drama. Take away the credibility of Stephen's recognition that his soul is the artist's and the dynamo of the novel simply disappears. What there is to be seriously said in favour of the environment of Dublin cannot prop up the novel. The maturity of the narrator, were he rejecting Stephen's discovery and his analysis of Irish society, would not sustain the novel, since the narrator is far too shadowy and absent. The maturity that supposedly ironically rejects the theory is ill defined, nor is it invested in any other character in the novel. Thus the novel cannot be sustained by this tacit agreement between reader and narrator. Nor should we forget that Joyce makes the dramatic climax of the novel demonstrate the aesthetic. If he intended us to see how callow the theory is, why embody the theory in passages that win the reader's support?

Some critics think Stephen's badly written villanelle affirms Joyce's rejection of the aesthetic theory,[14] but the aesthetic theory scarcely stresses the artist's production of works of art. The theory concentrates rather upon aesthetic perceptions. Joyce devotes only one short sentence to the artist as he produces art:

> -Art, said Stephen, is the human disposition of sensible or intelligible matter for an aesthetic end. (P, p. 207)

The same is true of the aesthetic in Stephen Hero where, Stephen adds, after a lengthy exposition of the aesthetic, that the artist ought to record epiphanies with extreme care because they are very subtle. The title of the novel suggests that the narrator-artist and Stephen Dedalus are one and the same. Consequently, Stephen is to grow up to write A Portrait of the Artist as a Young Man. Stephen's villanelle, though bad, is no worse than many of Joyce's own poems in Chamber Music. Moreover, the aesthetic theory explains many passages that otherwise would be vague.

Those passages early in the novel devoted to describing Stephen's confused sense of sound, colour and shape, which he feels imprison him, depend for their understanding upon Stephen's utterance to Lynch:

> -We are right, he said, and the others are wrong. To speak of these things and to try to understand their nature and, having understood it, to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sound and shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand--that is art. (P, p. 207)

The aesthetic theory not only illumines the meaning of Stephen's feverish confusion of the senses, but also presents the solution to the suffering and uncertainty of this confusion.

> Suck was a queer word. The fellow called Simon Moonan that name because Simon Moonan used to tie the

> prefect's false sleeves behind his back and the prefect used to let on to be angry, But the sound was ugly. Once he had washed his hands in the lavatory of the Wicklow Hotel and his father pulled the stopper up by the chain after and the dirty water went down through the hole in the basin. And when it had all gone down slowly the hole in the basin had made a sound like that: suck. Only louder.
>
> To remember that and the white look of the lavatory made him feel cold and then hot. There were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot: and he could see the names printed on the cocks. That was a very queer thing.
>
> And the air in the corridor chilled him too. It was queer and wettish. (P, p. 11)

This complex pattern of association indicates Stephen's fever from having been pushed into the square ditch by Wells, but it also expresses the confusion and uncertainty that Stephen feels at his school, Conglowes. Stephen's counting off the days until vacation time records his feeling imprisoned.

> It was useless to run on. Soon they would be going home for the holidays. After supper in the studyhall he would change the number pasted up inside his desk from seventyseven to seventysix. (P, p. 10)
>
> Sitting in the studyhall he opened the lid of his desk and changed the number pasted up inside from seventyseven to seventysix. But the Christmas vacation was very far away: but one time it would come because the earth moved round always. (P, p. 15)

To himself he explains his confusion as a sickness in the heart, the antithesis of "the enchantment of the heart" in the aesthetic theory.

> But he was not sick there. He thought that he was sick in his heart if you could be sick in that place. (P, p. 13)

The Christmas vacation which offers to Stephen the freedom and the certainty of home proves illusory because he confronts, in the scene of the Christmas dinner, the same conflicts and uncertainty that cause him to feel weak and powerless. Each chapter of Portrait offers a solution to this feeling, though almost all solutions prove illusory. The climax of the novel and the aesthetic theory itself offer the final solution; it is for Stephen and the reader the means to understand this confusion of the senses.

In the aesthetic theory, Stephen speaks of the kinetic emotions of desire and loathing:

> The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. These are kinetic emotions. The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic emotion (I use the general term) is therefore static. The mind is arrested and raised above desire and loathing. (P, p. 205)

By these standards, the hell sermon of chapter three is an improper art because it is didactic and promotes desire and loathing--loathing of the torments of hell, and the desire to save one's soul. At the end of the long sermon, Stephen's reaction is the epitome of loathing--he vomits.

> He desired with all his will not to hear or see. He desired till his frame shook under the strain of his desire and until the senses of his soul closed. They closed for an instant and then opened. He saw. (P, p. 137)
>
> Goatish creatures with human faces, hornybrowed, lightly bearded and grey as india-rubber. The malice of evil glittered in their hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus of cruel malignity lit up greyly their old bony faces. One was clasping about his ribs a torn flannel waistcoat, another complained monotonously as his beard stuck in the tufted weeds. Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling cannisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips, their long swishing tails besmeared with stale shite, thrusting upward their terrific faces. . . .
> Help!
> He flung the blankets from him madly to free his face and neck. That was hell. God had allowed him to see the hell reserved for his sins: stinking, bestial, malignant, a hell of lecherous goatish fiends. For him! For him!
>
> He sprang from the bed, the reeking odour pouring down his throat, clogging and revolting his entrails. Air! The air of heaven! He stumbled towards the window, groaning and almost fainting with sickness. At the washstand a convulsion seized him within; and, clasping his cold forehead wildly, he vomited profusely in agony. (P, pp. 137-138)

Stephen's reaction to the hell sermon is unlike his response to the girl on the beach; nonetheless, both scenes share terms. His reaction to the hell sermon occurs in an instant.

Stephen's vision--his senses "closed for an instant and then opened. He saw--" recalls the term visa in the aesthetic theory. The foul goatish creatures, like the girl on the beach, move their limbs "hither and thither," but they are a macabre, though often comic, contrast to the girl. Stephen's hallucinatory epiphany, like those in the Circe episode of Ulysses, begins with the kinetic emotion of desire and culminates in loathing, his vomiting. This vision of hell is kinetic. Soon after it, Stephen prays, and he realises that he must confess:

> Confess! Confess! It was not enough to lull the conscience with a tear and a prayer. He had to kneel before the minister of the Holy Ghost and tell over his hidden sins truly and repentantly. (P, p. 139)

Here begins a reformation by which he tries to order his life according to the dictates of a church synonymous with death. The hell sermon traps Stephen in the net of religion, which he, as an artist, later attempts to fly by. The entrapment results from a didactic art that evokes kinetic emotions, and is partially condemned thereby. The hell sermon occupies almost the whole of chapter three. If the reader, because of the irony in the scene presenting the aesthetic, rejects the theory, what are we to make of the hell sermon presented as an illegitimate art? Surely, if we deny the significance of the theory, such passages as these become meaningless.

One Aesthetic

In S. L. Goldberg's analysis of Joyce's aesthetics he isolates for special attention the classical temper. Of that temper he writes:

> In very broad terms, we may say that, as Joyce understood the term, the classical temper is essentially dramatic. It accepts the ordinary world of humanity as the primary object of its attention, and endeavours to see it and present it steadily and whole. In order to do so, it seeks patiently for maturity, detachment, impersonality of judgement and an artistic method, that, while it begins with the local and concrete as its foundation, enables it to penetrate beyond them. The classical temper thus involves a moral as well as an artistic ideal, an ideal of spiritual completeness and impersonal order. . . . If in some ways he started his career from Aestheticism, 'the romantic temper,' he rejected it both in life and in art for exactly the same reasons. The classical temper displays itself as a responsible openness to life, a firm grasp on the centrally human, a respect for the present reality we all share, an allegiance to the objective, and a mistrust of metaphysical and naturalistic 'realities' abstracted from the total collection of human experience. This attitude is the ground of his finest aspiration.[15]

Professor Goldberg considers Joyce's aesthetics to differ greatly from work to work in the stress upon epiphany, the classical style, and the moral point of view. In *Stephen Hero*, where the word epiphany is first used in relation to the aesthetic theory, Goldberg finds the moral point of view loudly proclaimed. The aesthetic theory of *Portrait*

Goldberg finds guilty of having temporarily abandoned the idea of epiphany. In Ulysses, in Goldberg's opinion Joyce's finest achievement, the idea of epiphany and its moral implications return. Both Goldberg's idea of the classical temper and his history of the role of epiphany in Joyce's works are, I think, mistaken.

Contrary to what Goldberg asserts, neither Stephen nor Joyce reject the romantic temper. Both favour the classical temper or style over the romantic, but Stephen makes it clear that the two tempers, in a dialectic conflict, are the condition of "all achievement."

> Add to this internecine warfare--the classical school fighting the materialism that must attend it, the romantic school struggling to preserve coherence--and behold from what ungentle manners criticism is bound to recognize the emergence of all achievement. (SH, p. 83)

Joyce repeats this point of view in his essay "James Clarence Mangan":

> It is many a day since the dispute of the classical and the romantic schools began in the quiet city of the arts, so that criticism, which has wrongly decided that the classical temper is the romantic temper grown older, has been driven to recognise these as constant states of mind. Though the dispute has often been ungentle (to say no more) and has seemed to some a dispute about names and with time has become a confused battle, each school advancing to the borders of the other and busy with internal strife, the classical school fighting the materialism which attends it, and the romantic school to preserve coherence, yet as this unrest is the condition of all

> achievement, it is so far good, and presses slowly towards a deeper insight which will make the schools at one. (CW, pp. 73-74)

Joyce goes on to say that the laurel cannot be awarded to the romantic temper, but he clearly envisions both tempers as necessary for the creation of great works of art. He envisions a day when the two tempers will become one. Joyce's admiration for Ibsen is based upon the presence of these two tempers in his plays.

Professor Goldberg's view of the classical temper's moral nature I also think mistaken as Joyce and Stephen avoid that moral point of view. The nationalist Hughes who opposes Stephen's paper, "Drama and Life," for religious, nationalist and moral reasons, represents Goldberg's moral point of view:

> Mr. Dedalus might do as he pleased, kneel at the shrine of Art (with a capital A), and rave about obscure authors. Inspite of [his] . . . hypocritical use of the name of a great doctor of the Church Ireland would be on her guard against the insidious theory that art can be separated from morality. If they were to have art, let it be moral art, art that elevated, above all, national art. (SH, p. 108)

Hughes' comments express the rabid sentiments of an Irish nationalist whose sharp absurdity surely undermines his point of view. He favours not only "national art" but "art united with morality." Mr. Goldberg asserts Stephen proclaims this idea everywhere in Stephen Hero, but in the first reference, the classical temper enables the quick intelligence to go beyond present things "to their meaning which is still unuttered." Such a position is not akin to Goldberg's moral interpretation of the classical temper. That art should have a moral purpose Stephen calls the "antique principle."[16] In Stephen Hero the president of the university advocates this principle when he considers censoring Stephen's paper. The president states:

> At the same time you must admit that this theory that you have--if pushed to its logical conclusion--would emancipate the poet from all moral laws. I notice too that in your essay you allude satirically to what you call the 'antique' theory--the theory namely, that the drama should have special ethical aims, that it should instruct, elevate and amuse. I suppose you mean Art for Art's sake.
>
> -I have only pushed to its logical conclusion the definition Aquinas has given of the beautiful. (SH, p. 100)

Stephen does not reply directly to the President's accusation, but quoting the authority of Aquinas suggests that Stephen does advocate art for art's sake. He certainly makes no attempt to defend the moral view that art should have special ethical aims or any ethical aims. Stephen is not an aesthete in the fashionable or usual sense of the word. He does not pursue beauty for pleasure, but he is an aesthete after his own definition of the beautiful.[17] He makes not the slightest gesture to the president that he does not advocate art for art's sake but rather implies that Aquinas does not recognize that art should have an ethical aim. He states, for example, that Aquinas' definition of the beautiful--_Pulcra sunt quae visa placent_--"would apply to a Dutch painter's representation of a plate of onions" (SH, p. 100). When the president, as an older man, seeks to advise Stephen personally that "the cult of beauty is difficult. Estheticism often begins well only to end in the vilest abominations of which . . ." (SH, p. 101) Stephen, cutting him short, again quotes Aquinas: "-Aquinas is certainly on the side of the capable artist. I hear no mention of instruction or elevation" (SH, p. 101).

Professor Goldberg rejects the idea of a central aesthetic because he finds opposition to the aesthete in the essay "Drama and Life" written in 1900:

> A yet more insidious claim is the claim for beauty. As conceived by the claimants beauty is as often anaemic spirituality as hardy animalism. Then, chiefly because beauty is to men an arbitrary quality and often lies no deeper than form, to pin drama to dealing with it, would be hazardous. Beauty is the swerga of the aesthete; but truth has a more ascertainable and more real dominion. Art is true to itself when it deals with truth. Should such an untoward event as a universal reformation take place on earth, truth would be the very threshold of the house of the beautiful. (CW, pp. 43-44)

Other support for Professor Goldberg's contentions can be found in the early critical writing: "By drama I understand the interplay of the passions to portray truth . . ." (CW, p. 41) and "Beauty, the splendour of truth, is a gracious presence when the imagination contemplates intensely the truth of its own being or the visible world, and the spirit which proceeds out of truth and beauty is the holy spirit of joy"(CW, p. 83). The quotation from Joyce's essay "James Clarence Mangan" is dated 1902. The Paris and Pola notebooks in which Joyce first worked out the terms of the aesthetic theory he was to present in Stephen Hero and Portrait are circa 1903-04. In other words, according to Professor Goldberg's view, the repudiation of the aesthetic theory took place before the theory was created. That the entries in the Paris and Pola notebooks are signed individually suggests to me that Joyce in 1903-04 took these ideas very seriously as the basis for his own ideas on the subject of art. Moreover, the idea of the beautiful presented in the aesthetic in Portrait excludes the conventional aesthete on two accounts. Firstly, the idea of stasis makes it impossible for an aesthete to pursue beauty since such a pursuit expresses desire and is thus kinetic. Stephen's definition of the beautiful includes what is conventionally ugly. In fact, anything could be beautiful, according to Stephen's definition. One statement from Stephen Hero supports Professor Goldberg's contention that Joyce and Stephen thought art had its moral responsibility in the quest for truth:

> It is time for them [the critics] to acknowledge that here the imagination has contemplated intensely the truth of the being of the physical world and that beauty, the splendour of truth, has been born. (SH, p. 85)

One irony of Goldberg's position is that he thinks Joyce's adherence to the Aristotelian "here and now" affirms his allegiance to the "splendour of truth." However, the aesthetic theory in Portrait makes it very clear that Stephen rejects art's allegiance to "beauty, the splendour of truth" because it is associated with the shadowy idealism Joyce ascribes to Plato.

> Plato, I believe, said that beauty is the splendour of truth. I don't think that it has a meaning but the true and the beautiful are akin. (P, p. 208)

Stephen rejects Plato's idealism in favour of Aristotle. Another irony of Goldberg's position on the aesthetic is that, while admiring the moral nature of Stephen's and Joyce's adherence to the "here and now," he laments the idea of quidditas, for him the source of Stephen's aestheticism in Portrait. In actual fact the doctrine of quidditas confirms Joyce's adherence to the "here and the now."

Mr. Goldberg's position that the idea of epiphany is absent from Portrait and thus that the aesthetic theory in that book is vastly different from the one in Stephen

Hero and Ulysses is also incorrect. The theories in Stephen Hero and in Portrait seem to me sufficiently alike to use epiphany to describe the aesthetic process of Portrait. Of these two "versions" of the aesthetic Goldberg writes:

> It is true, as any examination of the theories quickly reveals, that the notion of what Joyce called 'epiphanies', which is touched on in Stephen Hero (but nowhere else, and never explicitly developed), is essential to any aesthetic attributable to Joyce himself. It is also true that the theory in Portrait is crippled by the omission of the concept (or something like it), while the more satisfactory theory in Ulysses depends upon it.[18]

Here are the two relevant sections from Stephen Hero and Portrait:

> By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments. He told Cranly that the clock of the Ballast Office was capable of an epiphany. Cranly questioned the inscrutable dial of the Ballast Office with his no less inscrutable countenance.
> -Yes, said Stephen. I will pass it time after time, allude to it, refer to it, catch a glimpse of it. It is only an item in the catalogue of Dublin's street furniture. Then all at once I see it and I know what it is: epiphany. . . .
> -Imagine my glimpses at that clock as the gropings of a spiritual eye which seeks to adjust its vision to an exact focus. The moment the focus is reached the object is epiphanised. It is just in this epiphany that I find the third, the supreme quality of beauty. (SH, pp. 216-17)

In *Portrait* and *Stephen Hero*, the moment of exact focus when the spiritual eye perceives the thing-itself Stephen considers the final stage of aesthetic apprehension: *claritas*. Stephen's description of the Ballast Office clock, ordinarily "only an item in the catalogue of Dublin's street furniture" (SH, p. 216) conforms to that aspect of the aesthetic that distinguishes the thing from the background of which it is usually an item:

> Your mind to apprehend that object divides the entire universe into two parts, the object, and the void which is not the object. To apprehend it you must lift it away from everything else: and then you perceive that it is one integral thing, that it is *a* thing. You recognise its integrity. (SH, p. 217)

In *Portrait* the parallel passage reads:

> -In order to see that basket, said Stephen, your mind first of all separates the basket from the rest of the visible universe which is not the basket. The first phase of apprehension, is a bounding line drawn about the object to be apprehended. . . . But, temporal or spatial, the esthetic image is first luminously apprehended as selfbounded and selfcontained upon the immeasureable background of space or time which is not it. You apprehend it as *one* thing. You see it as one whole. You apprehend its wholeness. That is *integritas*. (P, p. 212)

Although the second quotation is more definitive and elaborate than the first these are essentially the same vision of *integritas*. The Ballast Office clock as it is distinguished from the background of Dublin's furniture conforms to the first stage of aesthetic apprehension as defined in both Portrait and Stephen Hero. Epiphany "the third, the supreme quality of beauty" in Stephen Hero is the last stage of aesthetic apprehension, claritas. This too is essentially the same in both Portrait and Stephen Hero. First the passage from Stephen Hero:

> -Now for the third quality. For a long time I couldn't make out what Aquinas meant. He uses a figurative word (a very unusual thing for him) but I have solved it. Claritas is quidditas. After the analysis which discovers the second quality the mind makes the only logically possible synthesis and discovers the third quality. This is the moment which I call epiphany [italics mine] . . . when the parts are adjusted to the special point, we recognise that it is that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany. (SH, p. 218)

Of the third stage of claritas in Portrait Stephen states:

> -The connotation of the word, Stephen said, is rather vague. Aquinas uses a term which seems to be inexact. It baffled me for a long time. . . . When you have apprehended that basket as one thing and have then analysed it according to its form and apprehended it as a thing you make the only synthesis which is logically and esthetically permissible. You see that it is that thing which it is and no other thing. The radiance of which he speaks is the scholastic quidditas, the whatness of a thing. (P, p. 213)

Comparing these versions of claritas, I can see no reason why the term epiphany cannot be applied relevantly to the final stage of aesthetic apprehension in Portrait. Moreover, the second stage of aesthetic apprehension follows this pattern: the two versions are essentially the same. Joyce is more precise in his definitions in Portrait, more detailed, but the aesthetic process as described by the three stages of apprehension is the same in Portrait and in Stephen Hero. Thus Goldberg is mistaken, there is no drastic difference between the concept of epiphany in Stephen Hero and its so-called absence from the aesthetic in Portrait. Joyce has merely dropped the word 'epiphany' in Portrait, otherwise the theories are essentially the same. At the same time when Stephen states in Stephen Hero that "Claritas is quidditas" and when he calls the moment recognising these qualities epiphany, he is very explicit. I see no reason then to conjecture that the idea of epiphany needs fuller development as Goldberg does. There is little justification for his conclusion that "Portrait is crippled by the omission of the concept."

Goldberg also claims that there is a failure of Stephen's "militant aestheticism" in the last part of the book. This, I think, is a basic misapprehension of the text's shape premised upon rejecting the aesthetic theory.

Professor Goldberg does not suggest where in the text we witness the defeat of Stephen's militant aestheticism. The novel's dramatic climax describes the wading girl who reveals Stephen's vocation as an artist and confirms his decision to reject the priestly vocation offered to him by the church. From this point, the novel builds towards its intellectual climax, the assertion of the aesthetic theory that provides Stephen an intellectual justification for his decision to be an artist. The theory is imperfect, and Stephen's attitude towards the theory and towards his encounter with the girl on the beach is excessive, but neither constitutes a rejection of the theory or the vocation.

In his introduction to his book on Ulysses, Stuart Gilbert strikes the right note when he says of Stephen: "though his ambition was to regard the world with the detachment of the artist . . . the shock of religious and material disillusion had somewhat impaired the wholeness, harmony, and radiance of his vision,"[19] a statement Gilbert also claims had Joyce's own approval. According to Gilbert's view, Stephen's failure is his inability to practise, due to his bitterness, the theory of art he advances; hence in Ulysses "there is an undertone of despair"[20] about Stephen's character, "the failure of an Icarus soaring sunwards to hold his flight."[21] Goldberg, on the other hand, maintains the collapse of "Stephen's militant Aestheticism . . . under the pressure of the social conditions and beliefs he had violently rejected."[22]

Stephen cannot be considered an aesthete before he states his aesthetic theory in chapter five. In other words, little of the novel remains to document the collapse of Stephen's aestheticism under social pressures. Such a defeat, if Goldberg were correct, would inspire little confidence since Portrait, like Dubliners, exposes the life-destroying social environment. Although Joyce abandons the naturalism of Dubliners, Irish society remains a series of nets to entrap the soul. The triumph of these forces over an inadequate theory is a profoundly pessimistic and dismal outcome that the tone and events of the novel do not confirm. Stephen's final diary entries are arrogant, to be sure, but that arrogance is not defeat.

> 26 April: Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (P, pp. 252-53)

These words confirm Stephen's vocation. The phrase "forge in the smithy of my soul" repeats the sentiments that accompany Stephen's discovery of his vocation when he envisions "a symbol of the artist forging anew in his workshop" (P, p. 169). Nor is it right to read into Stephen's state before his departure the despair he feels in Ulysses at his return. Stephen's arrogant and excessive romanticism is in these final diary entries, but he continues to expound his aesthetic theory in these last pages. There is no sense of an environment triumphantly defeating his inadequate theory.

Gilbert is far more reliable than Goldberg about the place of the aesthetic in Portrait and Ulysses. Of Portrait Gilbert writes:

> This, Joyce's first full-length novel, is almost entirely autobiographical. In it many of the aesthetic principles on which Ulysses is based are expounded by the 'young man', Stephen Dedalus; a careful perusal of the Portrait is indispensable for the proper understanding of Ulysses.[23]

Stephen's main fault is not his aestheticism, but his incapacity for "self-adaptation, or acquiescence with one's surroundings,"[24] precisely the virtues of Bloom who replaces Stephen as protagonist. This change in protagonist is based upon the aesthetic: Stephen's kinetic bitterness mars "the wholeness, harmony, and radiance of his vision."[25] In addition, such bitterness accounts for the excesses of Joyce's naturalistic thesis in Dubliners.

Nor does Gilbert's assessment of the classical style accord with Goldberg's. In the preface to the 1952 edition of his book, Gilbert describes the difficulties in counteracting the early views that Ulysses chaotically records the stream of consciousness. Because:

> critics regarded Ulysses as a violently romantic work . . . it was necessary to emphasize the 'classical' [by which he means] . . . formal elements, the carefully planned layout of the book, and the minute attention given by its author to detail, each phrase, indeed each word, being assigned its place with pointilliste precision.[26]

Professor Goldberg entitles his book The Classical Temper to honour that temper's moral responsibilities, but he never mentions that Joyce interchanged that phrase with the "classical style," synonymous with those precise formal considerations Gilbert suggests. When Gilbert states character and narrative event are not centrally important to Ulysses he finds no contradiction between this aspect of Ulysses and the classical style.

> The personages of Ulysses are not fictitious and its true significance does not lie in problems of conduct or character. . . . The meaning of Ulysses . . . is not to be sought in any analysis of the acts of the protagonists or the mental make-up of the characters; it is, rather, implicit in the technique of the various episodes, in nuances of language, in the thousand and one correspondences and allusions with which the book is studded. Thus Ulysses is neither pessimist nor optimist in outlook, neither moral nor immoral in the ordinary sense of these words; its affinity is, rather, with an Einstein formula, a Greek temple, an art that lives the more intensely for its repose. Ulysses achieves a coherent and

> and integral interpretation of life, a static beauty according to the definition of Aquinas (as abridged by Joyce): _ad pulchritudinem tria requiruntur_: _integritas_, _consonantia_, _claritas_.[27]
>
> It is curious how few authors in any tongue have written with real detachment and a single eye to the ideal proposed by Aquinas.[28]

My reading of Joyce's works suggests these last words were either written by Joyce, or recorded by Gilbert. His advocating Joyce's technique, especially writing according to Aquinas' ideal is an improbable stance for a critic the author has not prompted.

Gilbert's other comments affirm the aesthetic theory of _Portrait_:

> The realism of _Ulysses_ strikes far deeper than the mere exercise of verbal frankness; apart from the author's extreme, almost scientific, precision in his handling of words, there are two factors which place Joyce's work in a class apart from all its predecessors, even the most meticulously realistic: firstly, the creator's standpoint to his theme, the unusual angle from which he views his creatures, and, secondly, his use of 'silent monologue.'[29]
>
> It cannot be too strongly emphasized that the object of the author of _Ulysses_ was to present an _aesthetic_ image of the world . . . Aesthetic emotion is _static_. . . . Such a conception of the function of the artist presided over the creation of _Ulysses_.[30]

The only modification of the aesthetic theory in _Portrait_ that Gilbert recognizes in _Ulysses_ is the creative role played in the latter by kinetic emotions:

> The conflict of deliberate indifference (stasis) with the loathing of disgust (kinesis) is apparent throughout Ulysses.[31]
>
> The feeling of desire, which urges us to possess, is absent; there is not the least pornographical appeal; but the loathing, which urges us to abandon . . . is, one can but feel, active in certain passages.[32]
>
> The attitude of the author of Ulysses to his personages and their activities is one of quiet detachment; all is grist to his mill, which, like God's, grinds slowly and exceeding small.[33]
>
> Perhaps, the author of Ulysses had not yet quite outgrown the rancours of the young protagonist of the Portrait and the still immature hero of his 'schoolboy's production', Stephen Hero. Yet it may be that to this very disharmony is due the seething vitality of the Dublin epic; the stream of life is fed by the waters of bitterness.[34]

Gilbert does call Stephen a "'morbid-minded esthete'"[35] and "'embryo philosopher'"[36] but Joyce still practises in Portrait and Ulysses the theory of art developed in Portrait. Goldberg thinks Joyce's adherence to the "here and now" affirms his Aristotleanism and the artist's moral responsibilities; whereas, allegiance to the "here and now" affirms stasis.

CHAPTER THREE

THE QUEST FOR CERTAINTY: REDUCTIVISM

In chapter one, I suggested that young Joyce felt a victim of confusion. Understanding the causes of his poverty in turn offered him assurance and stability. While such certainty encouraged assurance, it weakened the novelist's art by substituting a reductive certainty for the novelist's full response to life. While Joyce's naturalistic thesis that all Dubliners must succumb to spiritual paralysis seemed a certain knowledge, justifying Joyce's bitterness, that certainty proved reductive and generally led Joyce to present a biased picture of Dublin, as he recognised in a letter to Stanislaus:

> Sometimes thinking of Ireland it seems to me that I have been unnecessarily harsh . . . and yet I know how useless these reflections are. For were I to rewrite the book . . . I am sure I should find again what you call the Holy Ghost sitting in the ink-bottle and the perverse devil of my literary conscience on the hump of my pen.[1]

The aesthetic theory of Portrait and Stephen Hero expresses this desire for certainty associated with a reductive treatment of the world. The basic split between the world of confused sensations before the moment of epiphany and the world revealed during epiphany reflects Joyce's need for a stabilizing certitude. The aesthetic theory is an epistemology--a theory of how the artist knows the world correctly and artistically. This basic division is a major motif in Portrait and Dubliners. The Dublin stories not only begin with a sense of things unsolved and work towards the point of epiphany, a common enough technique in the short story and novel, but they show the protagonist attempting to resolve the mystery of confused sensation into an image that exposes the thing in its essence. Consider the boy in "The Sisters," for example:

> Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some malificent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (D, p. 9)

These mysterious words promise to reveal something crucial to the protagonist. Old Cotter compounds this aura of mystery:

> -I wouldn't like children of mine, he said, to have too much to say to a man like that.
> -How do you mean, Mr. Cotter? asked my aunt.
> -What I mean is, said old Cotter, it's bad for children. (D, p. 10)

Father Flynn's sisters, too, hint that something queer had come over the priest and provoke our desire to know what it is. When Father Flynn teaches the boy his catechism, the priest stresses the mystery and the difficulty of the church's doctrines, and he makes mastering these difficulties an occasion for intellectual pride. The author, then, in imitation of the basic split in the aesthetic between confused sensations and their clarification, consciously creates an aura of mystery he finally dispels with an epiphany. The final epiphany of "The Sisters" describes Father Flynn in the confession box, laughing quietly to himself. This revelation dispels for the reader the mystery the boy finds in the words paralysis and simony, since Father Flynn is revealed to be a paralytic of the spirit and a simoniac. Joyce's method of creating a labyrinth whose plan he eventually reveals elaborates the basic division in the aesthetic. In Finnegans Wake, puns in several languages clearly exemplify this basic technique motivated by the aesthetic theory.

The aesthetic theory is, in fact, an epistemology, as Marshall McLuhan notes:

> Beauty relates to a cognitive power, for those things are said to be beautiful which please when seen. Hence beauty consists in due proportion, for the senses delight in things duly proportioned, as in what is like them--because the sense too is a sort of reason, as is every cognitive power.[2]
>
> Any movement of appetite within the labyrinth of cognition is a 'minotaur' which must be slain by the hero artist. Anything which interferes with cognition, whether concupiscience, pride, imprecision or vagueness is a minotaur ready to devour beauty.[3]

> The figure of the labyrinth is used everywhere by Joyce as the archetype of cognition and esthetic apprehension.[4]

In the aesthetic theory only the perceiver purified of kinetic emotions can know the quidditas of the thing perceived. Such a purification encourages a feeling of exteriority in the narrator's relationship to the world and to his characters. Many of Joyce's protagonists share this feeling. Consider in "The Sisters," for example, the boy's cold relationship with his aunt, uncle and Father Flynn. Although the reader generally sympathizes with the boy, his aloof, unfeeling nature, his rigid mental control, and his lack of any intimate communion with his aunt and uncle, or Old Cotter, for that matter, cause the reader uneasiness about him. Despite their mundane speeches, beside the boy's scorn, these people exhibit a communal raciness and a genuine concern. The boy thinks Old Cotter a tiresome fool, but the latter's intuitions about the priest prove correct. The boy's objective stance is revealed most clearly in the following passage:

> -Well, so your old friend is gone, you'll be sorry to hear.
> -Who? said I.
> -Father Flynn.
> -Is he dead?
> -Mr. Cotter here has just told us. He was passing by the house.
> -I knew that I was under observation so I had continued eating as if the news has not interested

> me. My uncle explained to Old Cotter.
> -The youngster and he were great friends.
> (D, p. 10)

After the phrase "your old friend," the boy's cold response "-Is he dead?" shocks. He thinks the priest's death "news" in which he is "interested." He seems unaware that he has no friendly feelings towards the priest. In fact, when he has confirmed the announcement of Father Flynn's death by going straight to the door to read the notice personally, he feels not remorse but annoyance at being freed by the announcement.

> I walked slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. (D, p. 12)

The boy's noting that "neither . . . [he] nor the day seemed in a mourning mood," conveys a peculiarly cold introspection. This isolated aloofness cannot be confined to his relationship with Father Flynn, for the boy feels the same way about his aunt and uncle at whom he stares with objective detachment. Joyce's view of Dubliners cannot be limited to such detachment, but exteriority is a common trait of his fiction, as found in the artist aloofly "paring his fingernails." I believe the trait was characteristic of the young Joyce and suspect that many passages describing this cold indifference in Portrait are genuinely autobiographical.

This detachment is not always given the approval implicit in the artist's stance according to the aesthetic theory; often Stephen is concerned that something is wrong, that he does not feel emotions he ought. He feels disconnected from reality, trapped within his own ego, unable to perceive or contact the world.

> The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward. What music? The music came nearer and he recalled the words, the words of Shelley's fragment upon the moon wandering companionless, pale for weariness. The stars began to crumble and a cloud of stardust fell through space. (P, p. 103)

> A cold lucid indifference reigned in his soul. . . . The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. (P, p. 103)

Each passage illustrates cold indifference in Stephen's nature; each anticipates the artist as God, a viewpoint conducive to an exterior treatment of life. Another example of indifference and separation from other humans and from the real world is found in Stephen's thoughts upon his father, during their trip to Cork:

> An abyss of fortune and of temperament sundered him from them. His mind seemed older than theirs: it shone coldly on their strifes and happiness and

> regrets like a moon upon a younger earth. No life or youth stirred in him as it had stirred in them. (P, pp. 95-96)

> He was angry with himself for being young and the prey of restless foolish impulses, angry also with the change of fortune which was reshaping the world about him into a vision of squalor and insincerity. Yet his anger lent nothing to the vision. He chronicled with patience what he saw, detaching himself from it and testing its mortifying flavour in secret. (P, p. 67)

Other passages describe Stephen's "silent watchful manner" (P, p. 68), or some version of the phrase: "Now, as then, he stood listlessly in his place, seemingly a tranquil watcher of the scene before him" (P, p. 69). The "seemingly" suggests he is not as tranquil as he pretends, but nonetheless, his being a watcher of the scene echoes the stance of the artist in the aesthetic theory. When Stephen recalls Eileen, he is described as a tranquil watcher, and the very next day he attempts to write a poem. The tranquil watcher's stance encourages creative effort and the absence of kinetic feelings that typifies Stephen's reaction to Heron's jibes. Stephen reflects:

> While he was still repeating the Confiteor amid the indulgent laughter of his hearers and while the scenes of that malignant episode were still passing sharply and swiftly before his mind he wondered why he bore no malice now to those who had tormented him. . . . All the descriptions of fierce love and hatred which he had met in books had seemed to him therefore unreal. Even that

> night as he stumbled homewards along the Jones's Road he had felt that some power was divesting him of that suddenwoven anger as easily as a fruit is divested of its soft ripe peel. (P, p. 82)

A similar emotional movement occurs after the play in which Stephen has acted. Initially filled with hope and desire, he later finds himself divested of these passions, adopting the stance of the artist in the aesthetic theory.

> Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind. He strode down the hill amid the tumult of suddenrisen vapours of wounded pride and fallen hope and baffled desire. They streamed upwards before his anguished eyes in dense and maddening fumes and passed away above him till at last the air was clear and cold again.
>
> A film still veiled his eyes but they burned no longer. A power, akin to that which had often made anger or resentment fall from him, brought his steps to rest. . . .
>
> -That is horse piss and rotted straw, he thought. It is a good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back. (P, p. 86)

These sentiments, which recall quotations cited earlier, evoke the aesthetic theory. Kinetic hopes and desires confuse Stephen, causing his burning unrest. These emotions then pass away leaving a cold clear air like that which tempted Gabriel to leave his aunts' house. That and the odour of horse piss suddenly dispel Stephen's conflicting emotions. The result is distance and stasis.

Stephen's reflections upon his father, his companions and past reveal an absence of communion:

> By his monstrous way of life he seemed to have put himself beyond the limits of reality. Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. He could scarcely recognize as his his own thoughts, and repeated slowly to himself:
>
> -I am Stephen Dedalus. I am walking beside my father. . . . (P, p. 92)

As Stephen develops more detachment from the world, he simultaneously seeks solace in his imagination, his phantoms, that recall the haunting spirit of Michael Furey in "The Dead" or the ghostly Shakespeare in the Scylla and Charybdis episode of _Ulysses_. Stephen describes various social voices urging him in one direction or another; he eschews these voices for the company of his own imaginings:

> And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades. (P, p. 84)

Later in the _Portrait_, Stephen's watching stance is compared to that of the monk:

> His mind, in the vesture of the doubting monk, stood often in shadow under the windows of that

> age, to hear the grave and mocking music of the lutenists or the frank laughter of waistcoateers until a laugh too low, a phrase, tarnished by time, of chambering and false honour, stung his monkish pride and drove him on from his lurkingplace. (P, p. 176)

Wearied of his search for the essence of beauty, Stephen enters a timeless stasis. He adopts the stance of the narrator, now metaphorically the reclusive monk who watches, feeling one with the ages. Only the present's fierce accents draw him from that stance.. The monk's stance is inspired by the spirit of beauty which Stephen thinks a mantle wrapping round him after the lightning flashes of epiphany:

> His thinking was a dusk of doubt and selfmistrust lit up at moments by the lightnings of intuition, but lightnings of so clear a splendour that in those moments the world perished about his feet as if it had been fireconsumed: and thereafter his tongue grew heavy and he met the eyes of others with unanswering eyes for he felt that the spirit of beauty had folded round him like a mantle and that in revery at least he had been acquainted with nobility. (P, p. 177)

In his monkish and withdrawn reveries Stephen attempts to create the aesthetic theory. Even this creative effort conforms to the theory.

Often distancing results in exteriority, being withdrawn from one's subject, even when writing about oneself. This stance elaborates the artist's in the third stage of literature:

> Art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relations to others. (P, p. 214)

This progress develops towards increased disinterest, at best; at worst, it reveals an aloofness and indifference, a distancing or separation from the world, a lack of intimacy. We ought not to doubt the sincerity of Joyce's attempt to achieve disinterest, but the artist's aloof stance in the aesthetic of Portrait encourages the knowledge and exteriority we have been considering. Genuine disinterest is not so much a distancing principle as a means to transcend the ego's limitations and to gain intimacy.

Despite the movement towards increased disinterest as outlined by the three stages of literature, the theory of narrative forms concentrates upon the narrator's aloof stance. Thus even this doctrine of the impersonal focuses upon the artist, perhaps to the detriment of the artist's consciousness of others. The concentration upon the artist is present in the lyrical stage of literature.

> The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry such as ages ago cheered on the man who pulled at the oar or dragged stones up a slope. He who utters it is more conscious of the instant of emotion than of himself as feeling

> emotion. The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea. (P, pp. 214-15)

At first the lyrical form, because it concentrates upon "the instant of emotion" (P, p. 215), seems to deny any interest in the subject, except as the one who feels the emotion. But in describing the transformation from the lyrical to the epical form, Joyce adds, "The narrative is no longer purely personal" (P, p. 214). These last two words place us solidly within the artist's life and ego. In the epical stage, the artist's personality is again disproportionately present in relation to the persons and actions of fiction about which Joyce and Stephen say very little.

> The dramatic form is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life. (P, p. 215)

The narrator's stance in the dramatic form strikes one very much as the disinterest necessary to genius. But as usual with Joyce, the critic finds it necessary to draw back from a full affirmation. The words "intangible" and "esthetic" tip the balance. "Intangible" evokes romantic longings after the vague and idealistic, while "esthetic" so limits life that one is forced to balk, while recognizing the positive force at the same time.

> The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak. The esthetic image in the dramatic form is life purified in and projected from the human imagination. (P, p. 215)

One wonders too at the word "purified" which suggests a cleansing of life in the artist's imagination. Shortly after this, Stephen remarks upon the aloof artist, a God paring his fingernails. This image of the artist is unfortunate, for it reminds us of Lady Boyle, the obsequious student at Clongowes.

> And one day Boyle had said that an elephant had two tuskers instead of two tusks and that was why he was called Tusker Boyle but some fellows called him Lady Boyle because he was always at his nails, paring them. (P, p. 42)

Knowledge attained through epiphanies quells the soul's confusion. There is nothing unusual about the young Stephen's confusion and his desire to know, but the concentration upon this theme in Portrait suggests its prominent place. The motif begins innocently enough, but builds into conviction:

> Dante knew a lot of things. She had taught him where the Mozambique Channel was and what was the longest river in America and what was the name of the highest mountain in the moon. Father Arnall knew more than Dante because he was a priest. (P, pp. 10-11)

Here, the knowledge that Stephen remembers, like the boy's and the priest's in "The Sisters," is remote from spiritual thought or development, concentrating upon external detail. Socially Father Arnall is more important than Dante. For Stephen knowledge implies maturity and social authority. When Wells questions Stephen whether he kisses his mother goodnight, Stephen answers that he does. All the boys laugh. So Stephen tells them he does not and they laugh again, making him feel confused and inferior to other boys who can answer such questions:

> They all laughed again. Stephen tried to laugh with them. He felt his whole body hot and confused in a moment. What was the right answer to the question? He had given two and still Wells had laughed. But Wells must know the right answer for he was in third of grammar. (P, p. 14)

Wells, like Dante, represents authority and knowledge. He is "in third of grammar" which Stephen equates with knowingness, while Stephen's own lack of knowledge produces feverish confusion and self doubt. In the passage from Portrait in which Stephen writes a list that moves outward from his name to God, we perceive Stephen's inquiring mind aspiring to God's knowledge and authority.

> What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began? . . . It was very big to think about everything and everywhere. Only God could do that. (P, p. 16)

The priest by his higher social authority knows more than Dante; God knows more than the priest and is in the supreme position of knowing about everything and everywhere--Joyce's project in Finnegans Wake. In the aesthetic theory, the artist is the priest of the eternal imagination, and he is the God able to see all from his disinterested place. The archetypal Daedalus with his skill at solving puzzles, in inventively designing a labyrinth from which he is then able to escape, documents this concern for knowledge to quell the soul's confusion. On the other hand, lack of knowledge is synonymous with weakness, immaturity, the absence of social authority.

The distress caused by inability to understand is the central subject of the Christmas dinner in Portrait:

> But why was he [Mr. Casey] then against the priests? Because Dante must be right then. But he had heard his father say that she was a spoiled nun. . . . Perhaps that made her severe against Parnell. And she did not like him to play with Eileen because Eileen was a protestant . . . and the protestants used to make fun of the litany of the Blessed Virgin. Tower of Ivory, they used to say, House of Gold! How could a woman be a tower of ivory or a house of gold? Who was right then? (P, p. 35)

Instead of offering him escape from the kinesis of school, home compounds Stephen's confusion summed up in his inability to understand who is right concerning political questions.

> It pained him that he did not know well what politics meant and that he did not know where the universe ended. He felt small and weak. When would he be like the fellows in poetry and rhetoric? They had big voices and big boots and they studied trigonometry. That was very far away. (P, p. 17)

Stephen's confusion and his desire to fathom it are natural, given the circumstances; Stephen's search for a rigid order to halt the insecurity of recurring flux suggests that both Stephen and Joyce find in the aesthetic a rigorous ordering that produces certainty and stability.

> How foolish his aim had been! He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of tides within him. Useless. (P, p. 98)

This is not Stephen's only attempt to defeat flux by imposing a rigid order upon his life. After Stephen confesses his sins, he attempts to order his life according to his renewed religious beliefs.

> Sunday was dedicated to the mystery of the Holy Trinity, Monday to the Holy Ghost, Tuesday to the Guardian Angels, Wednesday to Saint Joseph, Thursday to the Most Blessed Sacrament of the Altar, Friday to the Suffering Jesus, Saturday to the Blessed Virgin Mary. (P, p. 147)

> Each of his senses was brought under a rigorous discipline. In order to mortify the sense of sight he made it his rule to walk in the street with downcast eyes, glancing neither to right nor left and never behind him. . . . To mortify his hearing he exerted no control over his voice which was then breaking . . . (P, p. 150)

Although all these attempts prove futile, the aesthetic theory itself is a rigorous ordering and understanding of the thing-itself. Rigorous order is not in itself wrong. But, if one thinks, for example, of all those sections of _Portrait_ that demonstrate the aesthetic, one wonders whether the theory conforms to the conditions of Stephen's life or _vice versa_. The theory is so abstruse that one cannot easily consider it a natural expression of life. For example, it is not obvious that one's emotional reactions to the world fall into two main types, the static and the kinetic, and that the static is preferable to the kinetic for the creation of art. Although the novel is clearly autobiographical, I doubt whether Joyce's own emotional reactions to the world fell so readily into these two distinct categories as do Stephen's reactions in _Portrait_. Thus, life is made to conform to the theory, not the contrary. Such conformity, whether to the tenets of naturalism, as in the case of _Dubliners_, or to the aesthetic theory itself, as in _Portrait_, makes the writer insensitive to expressions of life, as we have seen of Miss Ivors and Gabriel Conroy in "The Dead," where Joyce chose to honour his thesis rather than his best creations.

The inordinate concentration upon the artist in the three narrative forms supported the likelihood of the artist's reducing the lives of others, especially when they are to confirm a thesis as in Dubliners. Although Portrait is not guilty of condemning all Dubliners to spiritual death, Stephen occupies centre stage in Portrait to the exclusion of our interest in other characters, except as they reflect Stephen's concerns. Joyce is far more critical of Stephen in Portrait than in Stephen Hero; nonetheless, Stephen demands our undivided attention, and the other characters are his foils. The artist is, of course, free to choose to concentrate on whomever he wishes, but the fact that all the other characters are secondary to Stephen in Portrait indicates Joyce's reductive concern with the consciousness of the artist. Ulysses is not restrictive in this way. None of Stephen, Bloom or Molly controls the novel. In Ulysses, Joyce chooses to write Dubliners and Portrait in a different form. Thus he reveals his own critical awareness that Stephen occupies centre stage to the detriment of other characters, and that he has a great deal to learn from Dublin, that he is a learner rather than the dogmatic teacher of life he is in Portrait and Stephen Hero.

CHAPTER FOUR

ULYSSES: BLOOM'S STATIC EQUANIMITY VERSUS STEPHEN'S KINETIC ATTACHMENT

In chapter two we saw how the aesthetic informs Portrait. Gilbert states that Ulysses also practises the aesthetic of Portrait,[1] though Ulysses often dresses the theory in new clothes and examines new aesthetic considerations. For example, while Leopold Bloom sustains the doctrine of epiphany, he relieves the concept of the strident romanticism associated with Stephen in Portrait. Bloom defines epiphany as a static, humanising sympathy, not a romantically heightened revelation from which one must fall. Clinging to neither stasis nor flux, Bloom accepts both. Stephen, on the other hand, finds the time that dissolves the moment of epiphany metaphorically commences his fall into hell. Bloom's sympathetic equanimity finally recognises the significance of Gabriel in "The Dead." Bloom's creation also recognises the narrator's sympathetic stance in Dubliners as well as the possibility of a Dubliner's spiritual escape. Bloom's spiritual freedom is not the result of holding aesthetic beliefs, as in Portrait: it results from a mature, distant, yet sympathetic approach, like Gabriel's in "The Dead." Bloom has a unique character, but he is also an ordinary commercial traveller and citizen of Dublin. To accommodate these adjustments in the aesthetic, Ulysses abandons Stephen as the protagonist, substituting Bloom, who redefines the aesthetic hitherto identified with his mercurial predecessor.

In Ulysses, Stephen continues to be unable to cast off bitter and kinetic resentments of Dublin, especially as they concern church, family and nation. Stephen still struggles in these nets he escapes temporarily, but into which he seems fated to fall. Continuing his old pattern of rebellion, Stephen surrenders his key grudgingly to Mulligan, refuses to return to the martello tower, or to his father's house, and is eager to resign his position at Mr. Deasy's school, because he feels three imprisoning nooses around him. Such behaviour reveals Stephen bemired in kinesis, attempting to escape, rather than to adjust. In exile, Bloom faces problems similar to Stephen's. Bloom is troubled by memories of his father's suicide; Stephen is haunted by his mother. But Bloom passes unscathed through such dangers to the human soul; Stephen, like Icarus, soars high, only to fall, 'lapwing.'

In the Proteus episode, Stephen reveals Bloom's static nature and influence. While walking on Sandymount beach, Stephen encounters a dog digging sand. This meeting sparks kinetic associations which a premonition of Bloom allays:

> His hindpaws then scattered sand: then his forepaws dabbled and delved. Something he buried there, his

> grandmother. He rooted in the sand . . . scraped up the sand again with a fury of his claws, soon ceasing, a pard, a panther, got in spousebreach, vulturing the dead. (U, p. 52)

These associations recall Stephen's riddle[2] in which he is a fox burying his grandmother (his mother). Mulligan and Stephen's own conscience have accused Stephen of murdering his mother by denying her last wish. Thus Stephen is the murderous fox, who lives by cunning. He is also a fox in his attempt to bury the memory of his mother and the guilt he believes threaten his freedom and artistry. The panther "vulturing the dead" recalls not only Stephen as fox but also Haines's nightmare of another black panther symbolically associated with Bloom. Haines fears Bloom because Haines believes the Jews are destroying the British empire: "-Of course I'm a Britisher . . . and I feel as one. I don't want to see my country fall into the hands of German jews either" (U, p. 27).

Stephen's thoughts of Bloom are much more static:

> After he woke me up last night same dream or was it? Wait. Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held against my face. Smiled: creamfruit smell. That was the rule, said. In. Come. Red carpet spread. You will see who. (U, p. 52)

This calming dream and memory dispel Stephen's guilt and his kinetic desire to escape the powers of empire associated with Haines. The dream anticipates Stephen's meeting Bloom in the "street of harlots," after which Bloom welcomes Stephen to his home and shows him a photograph of Molly, his "mellonsmellonous" wife.[3] Clearly the subject of Stephen's dream, Bloom, like the dream itself, induces stasis. Even this early in the novel, Bloom is Stephen's spiritual father, his wise passivity being a counsel Stephen needs.

Chapter three of _Portrait_ described Stephen's desperate struggle to escape the Catholic church which would damn his soul for eternity, if he refused to confess and submit to its dogma. In _Ulysses_, Stephen still fears the church's symbols, behind which lies a malevolent reality. Bloom's attitude toward the Catholic church, on the other hand, remains sceptical and aloof as revealed in the Lotus Eaters episode when Bloom visits a church:

> Pity so empty. Nice discreet place to be next some girl. Who is my neighbour? Jammed by the hour to slow music. That woman at midnight mass. Seventh heaven. . . . The priest went along . . . holding the thing in his hands. He stopped at each, took out a communion, shook a drop or two (are they in water?) off it and put it neatly into her mouth . . . murmuring all the time. . . . _Corpus_. Body. Corpse. Good idea the Latin. Stupifies them first. . . . Rum idea: eating bits of a corpse why the cannibals cotton to it. (U, p. 82)

Bloom's laconic curiosity renders religion a neutral subject. His dispassionate mind freely entertains ideas Stephen would propound, conscious of their defiance and blasphemy. Unlike

Stephen who sees the church's noose behind the vampirish image of his dead mother, Bloom thinks religion a minor narcotic like smoking cigarettes. He also regards the church with a businessman's eye. "Wonderful organisation certainly, goes like clockwork. . . . Squareheaded chaps those must be in Rome: they work the whole show. And don't they rake in the money too?" (U, p. 84).

In Bloom's carefree nonchalance, lies his static and satiric response to a subject Stephen always finds kinetic.

> Confession. Everyone wants to. Then you will tell all. . . . Woman dying to. And I schschschschschsch. And did you chachachachacha? (U, p. 84)

This quotation parodies Stephen's thought in Portrait that the secrecy of the confessional is so tempting he might be persuaded to enter the priesthood. The secrecy of the confessional, which Father Flynn in "The Sisters" felt an awesome power and responsibility, is comic and meaningless gossip in this passage..

Bloom's attitude towards religion remains aloof and static. He is free of its demands. Although his thoughts on religion are casual and often trivial, these qualities reveal a freedom from kinesis that makes for a humane curiosity. Bloom finds the church both admirable and lamentable, his dispassionate stance enabling him to adopt a flexible approach. He most opposes the church in the Lestrygonians episode when he glimpses Dilly Dedalus:

> Knew her eyes at once from the father. . . . Fifteen children he had. Birth every year almost. That's in their theology or the priest won't give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? Eat you out of house and home. No families themselves to feed. Living on the fat of the land. (U, p. 151)

The church's doctrine to increase and multiply impoverishes many Irishmen, while the priest remains celibate but well fed, "living on the fat of the land."

Bloom's static consciousness depends upon his recognizing that life is everchanging, and hence, though he might occasionally long for permanent, idyllic stasis, he realistically understands its improbability. In the Lotus Eaters episode, Bloom finds a luxurious east offers a tempting static existence:

> So warm. . . . The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them. . . . Those Cinghalese lobbing around in the sun, in _dolce_ _far_ _niente_. Not doing a hand's turn all day. Sleep six months of twelve. Too hot to quarrel. Influence of the climate. Lethargy. Flowers of idleness. (U, p. 73)

This exotic lethargy is an ideal but also a temptation, for the flowers of idleness are also flowers of evil. In the closing section of the Lotus Eaters episode, Bloom again acknowledges life as constant flux:

> Heavenly weather really. If life was always like that. Cricket weather. Sit around under sunshades. Over after over. . . . Heatwave. Won't last. Always passing the stream of life, which in the stream of life we trace is dearer than them all. (U, p. 88)

This episode ends with Bloom contemplating his body in a bath, "his navel, bud of flesh . . . his bush floating . . . around the limp father of thousands, a languid floating flower." Bloom's static contemplation acknowledges that time is ever passing. Thus he does not attempt to cling to stasis. In Portrait, time looked forward either to an epiphanic transcendence of flux or to the dissolution of the seemingly eternal moment of epiphany. In short, time was characterised in Portrait by the rise and the fall. Bloom's static attitude towards life skirts this romantic rise and fall.

Stephen finds death a fully kinetic subject, especially since it entails prospects of his eternal damnation. The malevolent reality of the hell sermon in chapter three of Portrait survives in Ulysses. For example, Stephen fears the lightning and thunder he imagines proclaim the damning God of Judgement Day. Bloom encounters this possibility when he visits Glasnevin, a symbolic descent into hell. Bloom and Stephen have similar reasons to fear death. In addition to being mortal, both feel guilt about a dead parent--Stephen about his mother, Bloom about his father who committed suicide. As the son of a father who committed suicide, Bloom has as much motive to blame either himself or others for his father's death as Stephen does in his mother's case. Unlike Stephen, Bloom remembers his father with understanding and sympathy.

> Dog's home over there. Poor old Athos! Be good to Athos, Leopold, is my last wish. Thy will be done. We obey them in the grave. A dying scrawl. He took it to heart, pined away. Quiet brute. Old men's dogs usually are. (U, p. 92)

In the Circe episode, we learn that Bloom defied his father's Judaism, as Stephen did his mother's Catholicism, but none of the kinetic fears that typify the Circe episode are present in Bloom's recall. He adapts to his father's death and his wishes. Certainly Bloom's father's last request is easily complied with, but so is Stephen's mother's last wish. Kneeling to pray for his mother's soul does not mean surrendering to Catholicism.

In the Hades episode Bloom demonstrates his flexibility by kneeling to pray respectfully for Dignam's soul. He finds in this gesture no serious acquiescence. Stephen perpetuates his guilt and his bitterness by blaming king and priest for his mother's death. When Mr. Power and Simon Dedalus, during their coach ride to Glasnevin, condemn the man who commits suicide, Bloom thinks:

> They have no mercy on that here or infanticide. Refuse christian burial. They used to drive a stake of wood through his heart in the grave. As if it wasn't broken already. (U, p. 98)

Bloom, by implication, disapproves of the unsympathetic Power and Dedalus, but instead of resenting them, he attends to Martin Cunningham's response. Cunningham knows Bloom's father committed suicide. He states to Power and Dedalus, that suicide is: "-Temporary insanity, of course. . . . We must take a charitable view of it" (U, p. 98). Bloom retains this human sympathy rather than bearing resentment or bitterness. He thinks of Martin Cunningham: "Sympathetic human man he is. Intelligent. Like Shakespeare's face. Always a good word to say" (U, p. 98). Bloom sympathizes in turn with Martin Cunningham whose drunken wife would "wear the heart out of a stone" (U, p. 98).

The heart is the organ of this episode. Bloom's father committed suicide because he was broken hearted about his wife's death. The heart is the source of one's sympathies, and we compare Bloom's goodheartedness to Stephen's bitterness and by implication to his romantic definition of an epiphany as "an enchantment of the heart." Stephen's bitterness receives its appropriate symbol in the bowl of green bile which denotes his mother's terrible death, while Bloom's good heartedness is on a par with the cause of his father's death, a broken heart. Bitterness expresses a kinetic attachment to the world; whereas sympathy is static. This is most clear in Gabriel's sympathy for the spiritually dead, but it is implied by the narrator in those stories in Dubliners that express his sympathy for the protagonist. Gabriel Conroy most importantly defines epiphany as a sympathetic understanding and insight, and he clearly anticipates Bloom.

In the Hades episode, Bloom reduces Stephen's terror of judgment day to comedy.

> Mr. Kernan said with solemnity: -I am the resurrection and the life. That touches a man's inmost heart.
> -It does, Mr. Bloom said.
> Your heart perhaps but what price the fellow in the six feet by two with his toes to the daisies? No touching that. Seat of the affections. Broken heart. A pump after all. . . . One fine day it gets bunged up and there you are. . . . The resurrection and the life. Once you are dead you are dead. That last day idea. Knocking them all up out of their graves. Come forth, Lazarus! And he came fifth and lost the job. Get up! Last day! Then every fellow mousing around for his liver and his lights and the rest of his traps. Find damn all of himself that morning. (U, p. 107)

This comic scene of "every fellow mousing around for his liver and his lights and the rest of his traps" dramatically mocks Stephen's fear of the last judgement. In Bloom's sentiments "once you are dead you are dead" lies his disbelief in the Catholic doctrine of resurrection, which he dismisses without effort or didactic intent.

This quotation acknowledges the heart to be the "seat of the affections," thus contrasting living sympathies with Stephen's aesthetic enchantment of the heart. At the moment of epiphany, Stephen's enchanted heart unites him with the image his imagination beheld. Bloom's sympathy unites him with actual people. In Stephen's case, while epiphanies reveal beauty, they also serve Stephen's isolated egotism and lead him to deny positive aspects of his environment, which he finds always ranged against him. Although Bloom too is an outsider, depending like Stephen upon "silence, exile and cunning," his sympathies unite him with his fellows and surroundings. Stephen's embattled isolation makes him more a victim of his own beliefs than the beliefs of others. Though sympathetic, Bloom is not gulled by false or sentimental sympathies. His sympathetic alacrity vies with his knowledge of the proper objects of sympathy. Bloom is a man of heart, but he does not wear his heart upon his sleeve. He avoids sentimentality and gives generously where due.

In Dubliners, a sentimental attachment to the past, to its stuffy, antiquated customs paralyses the living. Gabriel Conroy suffers such a fate. A reference to Mrs. Sinico's funeral in the Hades episode of Ulysses evokes this theme from Dubliners. The coach ride to Glasnevin cemetery shows Dublin to be a city dominated by the paraphernalia of its past. The ride evokes Stephen's and Simon Dedalus's nostalgic trip to Cork in Portrait, and is itself an old custom Mr. Dedalus is pleased continues: "Mr. Dedalus nodded, looking out.--That's a fine old custom, he said. I'm glad to see that it has not died out" (U, p. 89). Bloom is no more trapped by loyalty to a dead past than by religious obsessions. In fact Bloom's static equanimity and sympathy identify him as Stephen's spiritual father. In contrast to Mr. Dedalus, Bloom proposes to run a tram line to Glasnevin, after the model of Milan. Simon Dedalus allies with the past, while Bloom adapts to and proposes change. Even in the Circe chapter, Bloom proselytizes for the new Bloomusalem, promoting change and improved conditions. Simon Dedalus, on the other hand, remains bogged down in nostalgic reminiscences.

Bloom's thoughts about Queen Victoria reject Dedalus' attachment, establishing Bloom's equanimity as the quality that makes him Stephen's spiritual father.

> Widowhood not the thing since the old queen died. Drawn on a guncarriage. Victoria and Albert. Frogmore memorial mourning. But in the end she put a few violets in her bonnet. Vain in her heart of hearts. All for a shadow. Consort not even a king. Her son was the substance. Something new to hope for not like the dead past that she wanted back, waiting. It never comes. One must go first: alone under the ground: and lie no more in her warm bed.
> -How are you Simon? Ned Lambert said softly, clasping hands. Haven't seen you in a month of

> Sundays.
> -Never better. How are all in Cork's own town?
> (U, p. 104)

Bloom rejects a futile mourning for the past: promise lies in the future and in the son. Simon Dedalus' inquiry about the Cork of his youth allies him with Queen Victoria. Both are oblivious to the 'substance' and the promise, their sons. Earlier in the episode, Simon Dedalus voiced a concern for his son he does not act upon because he is enamoured of his past. Bloom sincerely favours the son's potential, thus his fatherly role.

Simon's reaction to Lambert's comment reveals superficial concern:

> -Martin is going to get up a whip for the youngsters. . . . A few bob a skull. Just to keep them going till the insurance is cleared up.
> -Yes, yes, Mr. Dedalus said dubiously. Is that the eldest boy in front? (U, p. 104)

Simon's last question reveals no genuine concern for his own eldest son, Stephen; his question attempts to change the subject. Simon has no money to give Dignam's son, but he has money for drink, as the Wandering Rocks and the Sirens episodes reveal. Nostalgia brings Simon to the funeral of a fellow imbiber, but that nostalgia brings the son no more hope nor money than Dignam's improbable insurance policy. Sympathetic and fatherly, Bloom contributes his money and his sympathy magnanimously.

> They halted about the door of the mortuary chapel. Mr. Bloom stood behind the boy with the wreath, looking down at his sleek combed hair and the slender furrowed neck inside his brandnew collar. Poor boy! Was he there when the father? (U, p. 104)

In contrast to Mr. Dedalus, Bloom's sympathy and protective stance are fatherly.

Like his father, Stephen too lacks sympathy: he fails to assist his brothers and sisters; he thinks teaching his pupil Sargent, an image of himself, futile. Thus he relates to the world as a son. When Stephen chances to meet his sister, Dilly, browsing at a bookstall, though he sees her drowning in poverty, he feels he cannot save her:

> I suppose all my books are gone.
> -Some, Dilly said. We had to.
> She is drowning. Agenbite. Save her. Agenbite.
> All against us. She will drown me with her,
> eyes and hair. Lank coils of seaweed hair around
> me, my heart, my soul. Salt green death.
> We.
> Agenbite of inwit. Inwit's agenbite.
> Misery! Misery! (U, p. 242)

Stephen fears his soul will drown in efforts to assuage his combined guilt that he murdered his mother and did not save his brothers and sisters. Like Eveline's terror of drowning, Stephen's kinetic fear somewhat paradoxically paralyses him. Though Stephen in Portrait and in Ulysses disparages his father's sentimental allegiances to a dead past, he too is trapped in the role of the son, not by a sentimental attachment to his cronies, but by a failure of sympathy and charity. This failure bids his conscience to life and attaches him to his guilty past.

Near the end of the Hades episode, Bloom revives his reverence for life and sex by meditating freely on hell, Stephen's obsession.

> There is another world after death named hell. I do not like that other world she wrote. No more do I. Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me in this innings. Warm beds: warm full-blooded life. (U, pp. 116-117)

Free from thoughts of hell, Bloom owes his reverence for life to Molly and bed; in Portrait, Stephen's romantic wading girl, his Virgin Mary and Beatrice, expressed his transcendent and ethereal vision of life, a vision plagued immediately by thoughts of sin, hell and damnation. From a Christian perspective, Stephen's epiphanic rise is his fall into a sin that risks eternal damnation.

Bound to the past, Simon Dedalus sympathises with the dead, especially his dead wife who touches him with thoughts of his own death:

> -Her grave is over there, Jack, Mr. Dedalus said. I'll soon be stretched beside her. Let Him take

> me whenever He likes.
> Breaking down, he began to weep to himself quietly. (U, p. 106)

Mr. Dedalus' political allegiances belong to the dead: he points out the O'Connell circle. Although Bloom too reflects upon O'Connell, his mind soon wanders to the subjects of birth and sex:

> Want to keep her mind off it to conceive at all. Women especially are so touchy. . . . Still they'd kiss all right if properly keyed up. Whores in Turkish graveyards. . . . Love among the tombstones. Romeo. Spice of pleasure. In the midst of death we are in life. (U, pp. 109-110)

"In the midst of death we are in life." "Warm full blooded life" (U, p. 117). Bloom rises from the deathly springes of the past that entrap Mr. Dedalus, and escapes Stephen's obsession with hell. Death gives him a "New lease on life"; whereas thoughts of death haunt Stephen with his failure to be sympathetic and to adapt to the challenge of kinetic issues.

Our examination of "life" in the earlier works revealed Joyce's and Stephen's romantic definition of life as a potential that derived its character from a repressive environment. Bloom associates life with the son's potential and with the earthy Molly. Thus Bloom modifies the romantic definition that weakened "The Dead" and other stories. Bloom also demarcates a shift from the artist as the sole representative of life. In addition, his static equanimity is the basis for his fatherly relation to the world. In Portrait, the artist, Daedalus, was Stephen's spiritual father because he defined the nature of Stephen's soul and because his flight from the labyrinth conveyed the artist's ability to rise above kinesis on the wings of an epiphanic revelation. Bloom's adaptability, his Ulyssean power to withstand great trials, replaces the romanticism implicit in Daedalus' romantic flight. Nor is Bloom's character a simple contrary of the character of his environs as was the artist's in Stephen Hero, Dubliners, and, often, in Portrait.

The consummate expression of Bloom's redefinition of stasis occurs in the Ithaca episode. How Gabriel's characterisation of epiphany informs Bloom's is particularly evident. Molly's adultery has most challenged Bloom's wise passivity and equanimity:

> With what antagonistic sentiments were his subsequent reflections affected? Envy, jealousy, abnegation, equanimity.
>
> Envy?
> Of a bodily and mental male organism specifically adapted for the superincumbent posture of energetic human copulation and energetic piston and cylinder movement necessary for the complete satisfaction of a constant but not acute concupiscence resident in a bodily and mental female organism, passive but not obtuse. . . .
>
> Equanimity?
> As natural as any and every natural act of a nature expressed or understood executed in . . . natured natures, of dissimilar similarity. As not as

> calamitous as a cataclysmic annihilation of the planet in consequence of a collision with a dark sun. As less reprehensible than theft, highway robbery, cruelty to children and animals, obtaining money under false pretences, forgery, embezzlement. . . .
>
> By what reflections did he, a conscious reactor against the void incertitude, justify to himself his sentiments?
> The preordained frangibility of the hymen . . . the continual production of semen by distillation: the futility of triumph or protest or vindication: the inanity of extolled virtue: the lethargy of nescient matter: the apathy of the stars. . . .
>
> The visible signs of antesatisfaction?
> An approximate erection: a solicitous adversion: a gradual elevation: a tentative revelation; a silent contemplation. (U, pp. 653-655)

As Bloom prepares to sleep, his first thoughts are kinetic: "envy, jealousy, abnegation," but these emotions conclude in Bloom's static resolve, his nostos achieved. In "The Dead," Gabriel, learning of his wife's lover, follows the pattern of Bloom's feelings, passing from jealousy, envy and self-mistrust to sympathy, understanding and equanimity. Evoking the static effect of the melon in Stephen's dream, before Bloom falls asleep, he ritualistically kisses his wife's bottom:

> [Bloom] kissed the plump mellow yellow smellow melons of her [Molly's] rump on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative mellonsmellonous osculation. (U, p. 656)

Odysseus' ability to ride out the storms of life, to maintain his equilibrium, constitute his triumph, not his violent slaying of the suitors. Bloom too slays the suitors but in a static mode suiting his character. He slays them within. In The Odyssey, Telemachus shares this victory over his enemies, which Ulysses translates into Bloom's recognition that Stephen is a poet and intellectual. Thus Bloom attempts to accommodate these talents in his household. But Odysseus, Telemachus, Bloom and Stephen depend in part upon Penelope (Molly) for their respective victories, as we witness in Molly's extended soliloquy.

> If I can only get in with a handsome poet at my age . . . Ill read and study all I can find or learn a bit off by heart if I knew who he likes so he won't think me stupid . . . Ill make him feel all over him till he half faints under me then hell write about me lover and mistress . . . O but then what am I going to do about him though
>
> no thats no way for him has he no manners nor no refinement nor no nothing in his nature slapping us behind like that on my bottom because I didnt call him Hugh the ignoramus who doesnt know poetry from a cabbage . . . you might as well be in bed with what with a lion God Im sure hed have something better to say for himself (U, pp. 697-98).

Although Boylan triumphs sexually, Molly prefers Stephen and Bloom. While she admires Boylan's sexual prowess, she is not even infatuated, yet her complaints about Bloom's quirks are genuinely affectionate. She admires Bloom's good manners and consideration: "still I like that in him polite to old women like that and waiters and beggars too" (U, p. 659). Molly's final affirmation that ends Ulysses includes Bloom sexually and excludes Boylan:

> I was the Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (U, p. 704)

Molly's sexual thoughts combine her first love of Gardiner in Gibraltar with her acceptance of Bloom's marriage proposal. Thus her affirmation entails her acceptance of Bloom (Ulysses) returned from his trials to their marriage bed. In addition, Molly's soliloquy, which progresses with the indifferent neutrality of the turning earth, affirms the aesthetic, revealing no bitter personal attachment like Stephen's, even when she considers Bloom's straitened means and their unsuccessful sexual relations.

Although Stephen Dedalus' limitations are patently clear in comparison to the more adaptable and mature Bloom and Molly, Stephen portrays brilliantly the artist whose promise is threatened by a stultifying society composed of unappreciative individuals. Stephen's struggle to preserve his integrity, intelligence, indeed, his soul is a powerfully dramatic theme. Much of Stephen's bitterness stems from feeling his potential thwarted. His fellow Irishmen appear callow and intransigent. Thus Stephen must play the outsider. His greatness finds no home in his nation or amongst his companions who are tainted in his eyes by subservience to the British empire and the Catholic church.

History and the Aesthetic

Although Stephen reacts kinetically and is criticised for doing so, he often sympathizes with his dead mother. Thus Stephen of Ulysses is some steps closer to Bloom than the Stephen of Portrait. But this stasis is not fully actualised because Stephen still fears his mother is an element of a repressive environment threatening his soul. Stephen in Ulysses is also some steps closer to reconciling with Irish history than the Stephen of Portrait or the narrator of Dubliners. A Bloomian sympathy for his mother as a fellow victim of Irish history brings Stephen closer to accepting the victimization of the Irish in general. But, like the immature author of Dubliners, Stephen vacillates between whether Dubliners should receive sympathy or hatred. For, on the other hand, May Dedalus is a radioactive source of kinetic response for Stephen. She threatens his soul by questioning his apostasy.

May Dedalus is a symbol of Ireland in her identification with the old milkwoman who brings her milk to the Martello tower. No longer the "old sow that eats her farrow" (U, p. 203), like Stephen, she is reduced to serving her conqueror and betrayer. As milkwoman, her function cannot be separated from her role as mother:

> He watched her pour into the measure and thence into the jug rich white milk, not hers. Old shrunken paps. She poured again a measureful and a tilly. Old and secret she had entered from a morning world, maybe a messenger. . . . Crouching by a patient cow at daybreak in the lush field, a witch on her toadstool, her wrinkled fingers quick at the squirting dugs. . . . Silk of the kine and poor old woman, names given her in old times. A wandering crone, lowly form of an immortal serving her conquerer and her gay betrayer. . . . (U, p. 20)

The old milkwoman is most specifically identified with Stephen's mother in the words, "old and secret," recalling his mother's heirlooms: "Her secrets: old feather fans" (U, p. 16), three pages earlier. Like the old milkwoman, she reveres two authorities: her "medicine man" and the priest. Both women are forced to be servants, both appear as mothers. "Silk of the kine and poor old woman" are traditional epithets for Ireland. Something of Mrs. Dedalus' phantasmal character is to be found in the witch-like reality of the milkwoman. Both heed the voices of church and doctor. Of the old milkwoman Joyce writes:

> She bows her old head to a voice that speaks to her loudly, her bonesetter, her medicine man; me

> she slights. To the voice that will shrive and oil for the grave all there is of her but her woman's unclean loins, of man's flesh made not in God's likeness, the serpent's prey. And to the loud voice that now bids her be silent with wondering unsteady eyes. (U, p. 20)

Earlier, Mulligan's shaving bowl reminded Stephen of his mother's awe of these two authorities. Stephen thinks the old woman, like the mother in his nightmare vision, comes to upbraid him for his apostasy. Stephen associates both women with death: the priest will "shrive and oil her for the grave." Mulligan, symbolically both priest and doctor since the Telemachus episode, is the Irish betrayer, the culmination of a long line of historical and fictive traitors to be found in the priest in Joyce's own works and in such characters as Lenehan and Corley in "Two Gallants."

While Stephen views his mother statically and kinetically, he shows a new sympathy for Irish women and for Ireland, the "old sow that eats her farrow" (P, p. 203). Stephen recalls his mother statically and sympathetically when he considers the time she heeded the poet's voice:

> Fergus' song: I sang it alone in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery. (U, p. 16)

Gifford tells us this poem "was included as a song in the first version of Yeats's play The Countess Cathleen . . . to comfort the Countess, who has sold her soul to the powers of darkness that her people might have food."[4] Stephen's mother has likewise sacrificed herself for her children, but she is also an aspect of that nightmarish history from which Stephen is attempting to awake:

> In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath bent over him with mute secret words, a faint odour of wetted ashes.
>
> Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony, Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. . . .
>
> Ghoul! Chewer of corpses!
> No mother. Let me be and let me live. (U, p. 16)

This nightmare reminiscent of the death of Father Flynn whose paralytic face haunts the boy protagonist with its "mute secret words" (U, p. 16) adds a note of sympathy for Mrs. Dedalus' terrible suffering and a guilt not found in Father Flynn's demise.

The ultimate expression of this dual vision occurs in the Circe episode where Stephen is seized by a zodiacal extension of the disease that caused his mother's death. "She [Stephen's mother] raises her blackened, withered right arm slowly towards Stephen's breast with outstretched fingers) Beware! God's hand! (A green crab with malignant red eyes sticks deep its grinning claws into Stephen's heart.)" (U, p. 517). This red and green crab recalls the symbolic conflict between church and state suggested by these two colours in Portrait and in the Aeolus chapter of Ulysses. It recalls as well that section of Portrait in which Stephen imagines that he is suffering from cancer contracted by being shoved into the square ditch. Just before the climactic "Nothung" in Ulysses, Stephen's mother is the suffering Christ:

> THE MOTHER: (In the agony of her deathrattle) Have mercy on Stephen, Lord, for my sake! Inexpressible was my anguish when expiring with love, grief and agony on Mount Calvary. (U, p. 517)

May Dedalus in her Christly agony pleads for her son's soul, and conversion.

In the previous scene when Stephen was knocked down by private Carr, the heads of the women watching the incident form into the composite head of the old woman of Ireland who is clearly identified with Stephen's mother. Stephen's mother died from cancer here changed into the potato blight on the old woman's breast. In stage instructions Joyce writes:

> The women's heads coalesce. Old Gummy Granny in sugarloaf hat appears seated on a toadstool, the deathflower of the potato blight on her breast. (U, p. 524)

As a representative of Ireland she thrusts a dagger into Stephen's hand bidding him sacrifice himself to revenge her dishonour by dispatching Carr and Compton.

> OLD GUMMY GRANNY: (Thrusts a dagger towards Stephen's hand) Remove him, acushla. At 8.35 a.m. you will be in heaven and Ireland will be free. (She prays) O good God, take him! (U, p. 527)

As Stephen states, history is the nightmare from which he tries to awake. In the Telemachus episode, when Stephen describes the powers demanding his service: "-The imperial British state . . . and the holy Roman catholic and apostalic church" (U, p. 26), Haines replies nonchalantly, "It seems history is to blame" (U, p. 27). History dominated by church and empire has trapped Stephen and forced his servitude. He reacts kinetically with bitterness. In the Nestor episode, whose subject is history, which the aged Nestor-Deasy is supposed to have witnessed plentifully, history is clearly kinetic for Stephen. In this episode he distinguishes art from history in order to provide an avenue of escape from entrapment and kinesis.

In the final analysis, Stephen's Bloomian sympathies for his mother as an emblem of Ireland fail and Stephen turns to the doctrine of the soul as form of forms and to an epiphanic version of history based upon the authority of Blake as the means to reconcile the artist with a kinetic history of empire. In Stephen's history lesson, he contemplates history as an actualisation of the possible, a form of fettering and conquest, Stephen's metaphors for history:

> Had Pyrrhus not fallen by a beldam's hand in Argos or Julius Caesar not been knifed to death? They are not to be thought away. Time has branded them and fettered they are lodged in the room of the infinite possibilities they have ousted. (U, p. 31)

A Pyrrhus figure, Stephen defends the Irish (read Greek) soul against British (Roman) empire--the outcome, a self-defeating victory--"Another victory like that and we are done for" (U, p. 30). Armstrong's comparing Pyrrhus and the Kingstown pier, "Ireland's principal bridge to England,"[5] and a "disappointed one," suggests Stephen is a failure: his bridge to the continent has been unsuccessful. In short, Stephen is the Irish Pyrrhus whose efforts are to be trod under the boots of British imperialism and Roman catholicism.

The church too has its conquering vision of history in which time marches towards "one great goal: the manifestation of God" on the day of judgement. These two kinetic species of history, Christian and secular, represent battle for supremacy in time and in eternity respectively. Each demands Stephen's subservience and bids to master his soul. A secular history of empire has rendered Stephen's nation a "pawnshop," his house, "a house of decay." "For them too history was a tale like any other too often heard, their land a pawnshop" (U, p. 31). Irish history tells of conquest, enslavement and betrayal--alive for Stephen in Haines and Mulligan whom he must escape by depending upon his soul and art, while he surrenders to them what satisfies their quest for dominance and power. In his conversation with Deasy, Stephen thinks: "The same room and hour, the same wisdom: and I the same. Three times now. Three nooses round me here. Well I can break them in this instant if I will" (U, p. 36).

History is the noose or net that entraps the individual's soul. Battle for conquest is the metaphor that dominates history identified with Deasy:

> Again: a goal. I am among them, among their battling bodies in a medley, the joust of life. You mean that knockkneed mother's darling who seems to be slightly crawsick? Jousts. Time shocked rebounds, shock by shock. Jousts, slush and uproar of battles, the frozen deathspew of the slain, a shout of spear spikes baited with men's bloodied guts. (U, p. 38)

Deasy represents secular history as battle and conquest, and Christian history which marches inexorably towards the last judgement: "All history moves to one great goal, the manifestation of God" (U, p. 40).

Stephen responds to such kinetic visions of history by relying upon Aristotle's distinction between poetry and history in which the historian describes "the thing that has been" and the poet "a kind of thing that might be."[6] Stephen attempts to separate static and kinetic responses. For his epiphanic version of history he relies upon Blake's fable or allegory, "Form'd by the daughters of Memory," and imagination "surrounded by the daughters of Inspiration, who in the aggregate are call'd Jerusalem."[7] Memory here expresses the kinetic nature of secular and religious history; whereas inspiration and Jerusalem express a poetic transformation of history. While quizzing his students, Stephen makes history a function of memory in the tradition of the aged Deasy, who misremembers as badly as Stephen's young students. In recalling Blake's line from The Marriage of Heaven and Hell, the Christian apocalypse in a moment similar to that of epiphany transforms the finite and corrupt world with its "livid final flame" (U, p. 30) rendering all holy and infinite. In the episode describing the wading girl from Portrait, the girl, during an epiphany, becomes a holy angel, infinite and timeless.

Aristotle's distinction between the poet and the historian reveals the poet's devotion to the possible[8] which serves fully Stephen's affiliation with what might have ousted an actualised history of empire. In all these versions of history--poetic history excepted--the dominant powers whether secular or religious pursue the dissenters and heresiarchs with whom Stephen identifies, the reign of the spirit lying amongst the outcastmen, the Jew persecuted throughout history, and the artist who attempts to watch aloofly the times he would reveal.

Related to Blake's epiphanic conclusion to history are those sections of the Nestor episode which extend Stephen's doctrine of the soul "form of forms" to history. Such a poetic history makes recurrence a dominant principle; the artist is reconciled to those aspects of history which reflect his soul. Thus this ~~tenet~~ from Aristotle gives the artist means to reconcile himself with a history that otherwise alienates and imprisons. In the Nestor episode, for example, Stephen identifies with his own image in Sargent and is moved temporarily to assist him:

> Like him was I, these sloping shoulders, this gracelessness. My childhood bends beside me. (U, p. 34)

We have already witnessed Stephen's identification with Pyrrhus and with the battling boys in the joust of life. So, the soul, form of forms, runs throughout history evoking images of one's identity, thus enabling history to be the subject of art because, according to Stephen, a man's sympathies are won and he is reconciled by his own image. Of Shakespeare, Stephen claims that,

> -His own image to a man with that queer thing genius is the standard of all experience, material and moral. Such an appeal will touch him. (U, p. 196)

In other words, Shakespeare's image in his grand-daughter reconciles him to his adulterous wife. By analogy, history's actualisation of what is potential within the artist offers to reconcile the artist with that otherwise kinetic history. Although Stephen remains bemired in kinetic responses, the "new" aesthetic doctrine of the soul as form of forms, as well as the dramatic expression of epiphany as sympathetic equanimity draw Stephen closer to Bloom and to his characterization of stasis.

This paradigm in which Stephen approaches Bloom's stance but fails due to his kinetic attachment is fully evident in his explication of Shakespeare's life in the Scylla and Charybdis episode. Stephen concentrates upon Shakespeare's bitterness, but the identification of Shakespeare with Bloom and with Ulysses again suggests the triumph of Bloom's equanimity. Best's comment upon Goethe and Shakespeare identifies Hamlet with kinetic attachment and with Stephen. In Best's opinion, Goethe is,

> A great poet on a great brother poet. A hesitating soul taking arms against a sea of troubles, torn by conflicting doubts, as one sees in real life. (U, p. 184)

Like Goethe and Hamlet, Stephen is torn by doubts. Arming against a sea of troubles, he is kinetically attached to the world. Eglinton's knowledge of Stephen's bitterness is found in his question:

> -Have you found those six brave medicals, John Eglington asked with elder's gall, to write _Paradise Lost_ at your dictation? _The Sorrows of Satan_ he calls it. (U, p. 184)

Stephen shows the bitterness of Satan and Werther, for he identifies himself--"_non serviam_"--with the fallen angel and with Werther's sorrows. Thus in two figures he is the image of bitter resentment.

Stephen's version of Shakespeare's life reflects his own bitter feelings about Dublin. In Best's opinion, "The bitterness might be from the father but the passages with Ophelia are surely from the son" (U, p. 195). The quaker librarian too emphasizes more than the bitterness: "The plays of Shakespeare's later years . . . breathe . . . the spirit of reconciliation" (U, p. 195). Choosing to examine Shakespeare's bitterness first, Stephen, in turn, repeats: "There can be no reconciliation . . . if there has not been a sundering" (U, p. 195), verifying his bitterness. As a Ulysses figure, a man "Shipwrecked in storms dire, Tried, like another Ulysses" (U, p. 195), Shakespeare, in Stephen's biography, concentrates upon the sundering; whereas, in _Ulysses_ and in Joyce's earliest surviving essay, "Force," Ulysses is not embittered by trials which he overcomes to gain his homecoming.

According to Stephen, Ann Hathaway's seduction of Shakespeare, expressed in Venus and Adonis, undermined his confidence and manhood. Thus in Hamlet, Shakespeare plays the ghost's part:

> -The play begins. A player comes on under the shadow, made up in the castoff mail of a court buck, a wellset man with a bass voice. It is the ghost, the king, a king and no king, and the player is Shakespeare who has studied Hamlet all the years of his life which were not vanity in order to play the part of the spectre. (U, p. 188)

Shakespeare, the dead king, addresses his dead son, Hamnet Shakespeare, blaming his dispossession upon the queen, Gertrude, Ann Shakespeare:

> You are the dispossessed son: I am the murdered father: your mother is the guilty queen. Ann Shakespeare, born Hathaway. . . . (U, p. 189)

The seduction which renders him ghostly Stephen describes as follows:

> By cock, she was to blame. She put the comether on him, sweet and twentysix. The greyeyed goddess who bends over the boy Adonis, stooping to conquer, as prologue to the swelling act, is a boldfaced Stratford wench who tumbles in a cornfield a lover younger than herself. (U, p. 191)

This undermined Shakespeare's confidence, but the poison of his bitterness comes from Ann's adultery with Shakespeare's brother.

> Belief in himself has been untimely killed. He was overborne in a cornfield first . . . and he will never be a victor in his own eyes after nor play victoriously the game of laugh and lie down. Assumed dongiovannism will not save him. No later undoing will undo the first undoing. The tusk of the boar has wounded him there where love lies ableeding. If the shrew is worsted yet there remains to her woman's invisible weapon. There is, I feel in the words, some goad of the flesh driving him into a new passion, a darker shadow of the first, darkening even his own understanding of himself. A like fate awaits him and the two rages commingle in a whirlpool. (U, pp. 196-197)

The whirlpool is Charybdis. In keeping with the aesthetic of Portrait, bitterness is a whirlpool that darkens Shakespeare's understanding of himself, threatening his life and art. Passions, in this passage, bring about a fall just as kinetic emotions in Stephen's theory entail a fall. Or in terms of Finnegans Wake: "First you feel then you phall" (FW The metaphor of Charybdis evokes the square ditch in Portrait. The drowning motif in Ulysses, in fact, replaces the fall of Icarus as a metaphor for kinetic emotions that entail a fall. We recall that Stephen's visions of his drowning mother, and sister, Dilly, are fully kinetic.

As I have shown, Stephen's theory of Shakespeare's life and art isolates Shakespeare's bitterness. Stephen's references to the usurping and adulterous brother, whom Mulligan and Haines parallel, convey this bitterness.

> The theme of the false or the usurping or the adulterous brother or all three in one is to Shakespeare, what the poor is not, always with

> him. The note of banishment, banishment from the heart, banishment from home, sounds uninterruptedly from The Two Gentlemen of Verona onward till Prospero breaks his staff, buries it certain fathoms in the earth and drowns his book. . . . It repeats itself again when he is near the grave, when his married daughter Susan, chip of the old block, is accused of adultery. But it was the original sin which darkened his understanding, weakened his will and left him a strong inclination to evil. (U, pp. 211-212)

The "theme of the usurping or the adulterous brother or all three in one" suggests Mulligan's usurpation of Stephen's rightful heritage. This displacement sounds the note of banishment typical of Stephen's relationship to friends and nation. According to Stephen, that note is ubiquitous in Shakespeare's works: "Age has not withered it. Beauty and peace have not done it away. It is in infinite variety everywhere in the world he has created" (U, p. 212). Although Shakespeare's soul is the form of forms, Stephen concentrates typically upon its immature expression as Hamlet. One realises increasingly that Stephen is judged by the terms of his own theory. Shakespeare is Hamlet, father and son, but Hamlet remains in Ulysses and in Hamlet a figure of dispossession.

Despite his concentration upon Shakespeare's sundering bitterness, Stephen's theory concludes with the playwright reconciled to his adulterous wife. Shakespeare's grand-daughter, image of the wife, brings about this reconciliation. "My dearest wife, Pericles says, was like this maid" (U, p. 196). According to Stephen, "-His own image to a man with that queer thing genius is the standard of all experience, material and moral. Such an appeal will touch him" (U, p. 196). Although Shakespeare

> goes back, weary of the creation he has piled up to hide from himself, an old dog licking an old sore. . . . But because loss is his gain, he passes on towards eternity in undiminished personality, untaught by the wisdom he has written or by the laws he has revealed. His beaver is up. He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father. (U, p. 197)

This description of Shakespeare as the "sea's voice" or "the wind by Elsinore's rocks" parallels the aesthetic theory's description of the artist aloofly "paring his fingernails" (P, p. 215). Shakespeare too has moved towards eternity in the eternal moment of epiphany which carries Stephen into the Empyrean. Since Shakespeare's life is akin to Stephen's, a reconciled Shakespeare holds the promise of Stephen's future reconciliation, just as Bloom, who is often in Ulysses compared to Shakespeare, offers a similar reconciliation. Thus Stephen's theory of Shakespeare's life modifies the romantic character of epiphany, defining it as a Bloomian equanimity that offers Stephen the possibility of reconciliation with or return to (nostos) subjects that most often provoke his bitterness.

The Romantic: Ulysses

Although Joyce allows romantic impulses in the poet's concern for the possible, the Nausicaa episode satirically deflates the romanticism of Stephen's infatuation with the wading girl on Dollymount strand. In the Nausicaa episode, Gerty McDowell, a slightly crippled young girl whose romanticism is exposed by her sordid life, replaces the wading girl in Portrait. Bloom in turn replaces Stephen and modifies Stephen's romanticism in accord with the satiric mode of this chapter. Its romantic, Pollyanna style described as tumescence makes romantic infatuation explicitly sexual, while the style of the section presenting Bloom's thoughts is "detumescence." The first style reduces romanticism that Joyce took seriously in the early works to false sentimentality. This satire attacks the chief representative of romanticism by exposing the sexual nature of the cult of the Virgin which defined the romantic in "Araby" and in Portrait, for example. The Nausicaa episode succeeds the inflated style of the Cyclops chapter wherein Joyce mocked Irish nationalism. The two episodes follow the pattern of Gulliver's travels to the Brobdignagians and the Lilliputians.

The metaphor of the Virgin Mary's loving and protecting embrace dominates the opening description of the Nausicaa episode.

> The summer evening had begun to fold the world in its mysterious embrace. Far away in the west the sun was setting and the last glow of all too fleeting day lingered lovingly on sea and strand, on the proud promontory of dear old Howth guarding as ever the waters of the bay, on the weedgrown rocks along Sandymount shore and, last but not least, on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the stormtossed heart of man, Mary, star of the sea. (U, p. 344)

The sentimentally inflated style of this description evokes Stephen's adolescent and sexual devotion to the Virgin Mary in Portrait. The wading girl on Dollymount strand where Stephen discovers his vocation as an artist has the attributes of the Virgin Mary. The radiant star that accompanies the setting sun is in fact not a star--this too is an inflation--but the planet Venus. Joyce seems in this comparison to be suggesting the deflected sexual energy that is an aspect of the cult of Mary, as we have seen in the short story "Araby." In Joyce's description of Cissy Caffrey exaggeration becomes incredible cliché: "A truer-hearted lass never drew the breath of life, always with a laugh in her gypsylike eyes and a frolicsome word on her cherryripe red lips, a girl lovable in the extreme" (U, p. 345). Joyce punctuates this inflated and rosy picture of concord and cuteness by describing an altercation between Masters Tommy and Jackie who fall upon one another like Cain and Abel: "True to the maxim that every little Irishman's house is his castle, he fell upon his hated rival and to such purpose that the wouldbe assailant came to grief and (alas to relate!) the coveted castle too" (U, p. 345). Swiftian satire deflates the rosiness, reduces attempts to achieve independence to children fighting over a sandcastle. Gerty too has her little quarrels, though she is the acme of young Irish girlhood.

As the episode progresses, the reader learns of Gerty's poverty and lack of education, the backdrop of her romantic dream world in which she is the heroine, surrounded by little ladies and gentlemen. She is at least sufficiently poor for her dreams to be unrealisable. Thus she falls into the pattern of the Evelines who dream romantic thoughts, but are destined to lead rather dull and lifeless existences.

Beneath the baby talk and the rosiness of Gerty's romanticism lies a narcissistic and very self-conscious sexuality that finally places the romanticism that expressed "life" in "Araby," for example. In the spirit of detumescence Bloom's thoughts stress her poverty. Her thought about "that silver toastrack in Clery's summer jumble sales like they have in rich houses" (U, p. 350) reveals that she has never been in rich houses. So completely unreal is this dream and her fantasy of the man she will marry, that the sordidness of Gerty's life looms to the fore.

> He would be tall with broad shoulders (she had always admired tall men for a husband) with glistening white teeth under his carefully trimmed sweeping moustache and they would go on the continent for their honeymoon (three wonderful weeks!) and then, when they settled down in a nice snug and cosy little homely house, every morning they would both have brekky, simple but perfectly served, for their own two selves and before he went out to business he would give his dear little wifey a good hearty hug and gaze for a moment deep down in her eyes. (U, p. 350)

This romantic sentimentality characterises the aging spinster Maria in the short story "Clay." Gerty's fantasy of married life is interrupted by Edy Boardman's asking little Tommy if he has done peeing, an undermining context for romantic reveries of Gerty's sort.

The backdrop for Gerty's romanticism is a temperance meeting at a nearby church. Gerty is waiting for her alcoholic father presently at the service. Gerty thinks: "Had her father only avoided the clutches of the demon drink" (U, p. 352). Like Eveline, Gerty has witnessed scenes of violence between her mother and father. Her father was a friend of the late Patrick Dignam who drank himself to death. As Joyce takes us deeper into Gerty's life, we realize how bleak her future is, bearing no resemblance to her fantasies. Her mother is over-worked and suffers from raging headaches which Gerty attempts to soothe away. In a good many of Joyce's stories in Dubliners such girls as Gerty are destined as in Eveline's case to inherit the mother's place, and to accept suffering and final madness--"that life of commonplace sacrifices closing in final craziness" (D, p. 40). At night Gerty tacks up a romantic picture of the type that the spinsters in "The Dead" favour. That Gerty is crippled affirms she is destined to be a spinster, dreaming, like Maria, of a romantic love she will never realise.

Gerty as the merciful Virgin Mary chooses Bloom because she imagines he has suffered and is a sinner whom she will forgive if he will love her. These thoughts occur while the members of the church service pray to the Virgin Mary to forgive and to intercede for them. Surely one must laugh at the form that Gerty's mercy for the downtrodden Bloom takes. This Virgin Mary, "Refuge of sinners, Comfortess of the afflicted" (U, p. 356), fulfills her role by exposing her underthings to a man whom she suspects is masturbating. Joyce uses the music of the choir celebrating the mass to swing slowly the legs of his heroine, Gerty, in a seductive exposé whose purpose--mocking the sexual overtones behind the cult of the Virgin Mary--must be clear. For it is surely sarcastic that Gerty should seduce Bloom to the music of the church; and that the church's ritual and prayers to the Virgin should provide the background for the sexual attraction we witness between Gerty and Bloom. In Gerty's conversation with Cissy we see her, like the boy in

"Araby," attempting to maintain her romantic illusions against the force of an environment that is sordid and cliched, though her romantic notions are themselves flat clichés. This is in part revealed by the urinating baby, who throws up when Gerty thinks she is different from the others. The baby's throwing up is also synchronised with the benediction of the mass, thus making a double comment.

In the evening light, Joyce describes a bat, "A bat flew forth from the ivied belfry through the dusk, hither, thither, with a tiny lost cry" (U, p. 361). In Portrait the soul of the Irish is compared to the flight of a bat at evening, and surely the lost cry conveys the source of Gerty's romantic thoughts, she being the lost soul in darkness stretching her wings. Her cry is like the cries of the alcoholics who stretch forth their souls for the Virgin's mercy. The things on Gerty's table at home reflect her own Mariolatry and suggest the Virgin is a symbol both of purity, and of what is attractive and seductive in women. This is an ironic comment upon a church whose doctrines so clearly express the superiority of the chaste life. Somewhat later Joyce quotes lines from a popular song which indicate the sexual nature of the cult of the Virgin: "Tell me, Mary, how to woo thee."

The fireworks of the evening symbolic of Bloom's orgasm are from the bazaar, and Gerty leans back to see them rising through the evening sky thus exposing her blue garters, and white underwear, the colours of the Virgin. In Portrait the wading girl is the Virgin figure who inspires Stephen to pursue earthly beauty through art. The Nausicaa episode reworks the romanticism of this episode from Portrait. After the rocket explodes and Gerty rises to walk away Bloom detects that she is lame, "Poor girl! That's why she's left on the shelf and the others did a sprint" (U, p. 365). The cliché, "left on the shelf" confirms the suggestion that Gerty will be without a husband because she is lame. She is fated to be a spinster like so many of the women protagonists in Dubliners. But her thoughts of Bloom echo Stephen's resolution to become a poet and to be free.

> She would follow her dream of love, the dictates of her heart that told her he was her all in all, the only man in the world for her for love was the master guide. Nothing else mattered. Come what might she would be *wild, untrammelled and free*. [italics mine] (U, p. 362)

Bloom's reactions to this girl on the beach are to be compared to Stephen's as the language of the following quotation suggests:

> Leopold Bloom (for it is he) stands silent, with bowed head before those young guileless eyes. What a brute he had been! At it again? A fair unsullied soul had called to him and, wretch that he was, how had he answered? An utter cad he had been. (U, p. 364)

Gerty's so-called innocent call echoes the wading girl's summons to Stephen to embrace his vocation. The mocking tone of the passage renders Bloom's thoughts that he has been a cad comic. Bloom's masturbating is an unromantic refusal to be infatuated. Bloom reduces Stephen's emotional inflation to a biological one, and he thinks sexual relations with Gerty a curiosity:

> Hot little devil all the same. Wouldn't mind. Curiosity like a nun or negress or a girl with glasses. (U, p. 365)

The style of detumescence continues throughout the remainder of the episode and leaves no trace of the romantic associations of the first part.

In the Circe episode, as in the Nausicaa episode, Bloom's practical and physical nature deflates the ethereality of the romantic impulse. Bloom, we recall, had earlier stopped by the National Gallery to check whether the Venus de Milo possessed an anus. In the Circe episode, Bloom entertains a vision of the ethereal romanticism that is an aspect of Stephen's reaction to women. A Nymph in the guise of Sister Agatha of Mount Carmel (sweet enough no doubt) appears in her purity:

> (*Eyeless, in nun's white habit, coif and huge winged wimple, softly, with remote eyes*) Tranquilla convent. Sister Agatha. Mount Carmel, the apparitions of Knock and Lourdes. No more desire. (*She reclines her head, sighing*) Only the ethereal. Where dreamy creamy gull waves o'er the waters dull. (U, p. 500)

But the romantic purity of her spell is broken by the suggestions of a physical reality not in keeping with her image to reveal a figure of the castrating nun.

> THE NYMPH: Sacrilege! To attempt my virtue! (A large moist stain appears on her robe) Sully my innocence! You are not fit to touch the garment of a pure woman. (She clutches in her robe) Wait, Satan. You'll sing no more lovesongs. Amen. Amen. Amen. Amen. (She draws a poniard and, clad in the sheathmail of an elected knight of nine, strikes at his loins) Nekum! (U, p. 501)

Bloom responds by evoking the fable of "the fox and the grapes." And the scene concludes with the nun's plaster cast cracking to leave behind a cloud of stench for want of the anus which had previously been the sign of her purity.

> THE NYMPH: (With a cry, flees from him unveiled, her plaster cast cracking, a cloud of stench escaping from the cracks) Poli. . . ! (U, p. 501)

Women in Stephen's consciousness tend to be either an image of the Virgin or a whore, a complex Bloom's consciousness breaks because Bloom's practical physical nature will not admit women to be elevated in the way Stephen's romanticism does.

As we have seen, Leopold Bloom affirms and adjusts the aesthetic of Portrait. He affirms the concept of stasis by redefining it as equanimity, thus relieving stasis of a strident romanticism gained by constant association with a romantic and mercurial Stephen. Bloom's equanimity makes him Stephen's spiritual father. In Portrait, the romantic flight from the labyrinth of Stephen's archetypal father Daedalus dramatically demonstrated the romantic characterisation of stasis which Bloom redefines, his accepting equanimity, like Molly's final all embracing "yes," being a criticism of Stephen's romantic flight and "non serviam." We have also seen Stephen's increased maturity and identification with Bloom's equanimity in Stephen's adjusted attitude towards his mother in whom he often finds an image of his own suffering which, the aesthetic of Ulysses maintains, offers to reconcile Stephen with his mother and indeed with Irish history, just as Shakespeare is reconciled by his own image. In the end, Stephen fails to reconcile and is judged for his inability to abandon kinetic responses.

By comparing Bloom as father to Stephen as son and Simon as failed father, we witnessed Joyce's continued allegiance to the distinction between static and kinetic responses and thus to the aesthetic of Portrait. Joyce affirms his allegiance to these basic terms by favouring Bloom's dispassion over Stephen's kinetic guilt about his dead mother, his fears of death and judgement, all aspects of Stephen's romantic vision of life. The deflation of the romantic image of the Virgin in the Nausicaa episode demonstrated Joyce's own criticism of the romanticism that informed Dubliners, especially the story "Araby," and indeed the romanticism of much of Portrait. In a re-enactment of the climax of Portrait, Bloom replaces Stephen, while Gerty's flat romanticism is identified with Stephen's romantic devotion to the Virgin, especially when Gerty speaks Stephen's longing to be "wild, untrammelled and free." The significance of these adjustments and indeed of Bloom's creation bears most importantly upon Joyce's stance as a novelist, for in Bloom, Joyce dispels a weak romanticism and a clinging bitterness that marred earlier creations. His doing so attests to his consciousness of the flaws I have isolated and also to his increased allegiance, in Bloom's case, to the unbiased, disinterested response of the novelist which makes Bloom at his best an outstanding achievement in the tradition of the novel.

CHAPTER FIVE

THE AESTHETIC OF ULYSSES

The analysis of Bloom's static equanimity and Stephen's kinetic attachment suggested that the distinction between static and kinetic responses remains central to Ulysses. In this chapter we are concerned to examine the new clothes that the aesthetic of Portrait wears in the Proteus and Scylla and Charybdis episodes, the two major expressions of the aesthetic in Ulysses. The Proteus episode describes the time and space in which the aesthetic image occurs as the ineluctable modalities of the audible and the visible.

> Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signature of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. . . . Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. . . . You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the nacheinander. Exactly: and that is the ineluctable modality of the audible. (U, p. 42)

In Portrait, Stephen promulgates a similar aesthetic doctrine:

> An esthetic image is presented to us either in space or in time. What is audible is presented

> in time, what is visible is presented in space.
> (P, p. 212)

Space, then, is the "ineluctable modality of the visible," "the nebeneinander"; while time, the "nacheinander," is "the ineluctable modality of the audible." In Ulysses, Aristotle's diaphane also suggests the spatial mode of the aesthetic image. Colour cannot be "the ineluctable modality of the visible": by closing his eyes, Stephen escapes colour. Although Stephen's thoughts do not refer explicitly to the aesthetic image or to art, "snotgreen" had previously been identified as the colour of Irish art and Stephen's mind in this passage from Ulysses is preparing to create the poetry found at the end of the episode.

In Signatura Rerum, Boehme's idea that objects are signatures to be read restates the doctrine of quidditas: the essential whatness, like a signature, may be hidden or read. In Portrait and Ulysses, time and space are protean. In both books, an object's identity lies beneath its manifold appearances.. The artist suffers Proteus' constant changes, the appearances of time and space, and eventually wrings the truth from him. Like an epiphany, the signature reveals the thing itself rather than its many appearances:

> All whatsoever is spoken, written or taught of God, without knowledge of the signature is dumb and void of understanding; for it proceeds only from an historical conjecture, from the mouth of another, wherein the spirit without knowledge is

> dumb; but if the spirit opens to him the signature, then he understands the speech of another; and further, he understands how the spirit has manifested and revealed itself (out of the essence through the principle) in the sound of the voice.[1]

Even the occasional comment that the diaphane is "a gate if not a door" suggests the "sound and shape and colour which are the prison gates of our soul" (P, p. 207). The diaphane, like the air one can walk through, is a very special gate because it is ineluctable, and hence the appropriateness of considering it a prison gate. Space is inescapable. The first sign of the "ineluctable modality of the audible" is rhythm, which in Portrait calls forth, prolongs and dissolves the stasis of epiphany. Beauty induces an ideal pity or terror, "a stasis called forth, prolonged and at last dissolved by . . . the rhythm of beauty" (P, p. 206). In Ulysses, Stephen's strides stress this rhythm: "Crush, crack, crick, crick . . . Rhythm begins" (U, p. 43). Moments later, Stephen associates this rhythm with poetry: "A catalectic tetrameter of iambs marching"(U, p. 43).

The aesthetic of Portrait recognises the distinction between kinetic appearances and the object perceived at the static instant of epiphany. The myth of Proteus elaborates this division: Proteus is able to assume all forms, but captured and held, he will reveal his true nature and answer questions truthfully. Grounded in Egypt on his homeward voyage, Menelaus asks Proteus, "how to break the spell that binds him to Egypt."[2] Proteus' answer enables Menelaus to escape his grounding in Egypt. Thus the Proteus story elaborates upon the power of epiphany to divulge the true nature of the thing, allowing one to escape the hold of empire.

The art of the Proteus episode is philology, the protean nature of language. Like time and space language deceptively changes shape and can conceal as well as divulge the truth. J. Mitchell Morse describes Proteus who:

> Being a reluctant prophet (like Jonah who, having no conscious prophet motive, preferred to sleep, but whose ineluctable gift forced him to go to the bottom of the sea and into 'the belly of hell'), Proteus comes ashore at high noon, the time of greatest light, not to prophecy but to sleep, surrounded by a protective herd of stinking seals: 'bitter is the scent of thy breathe of the deeps of the salt sea.'[3]

Proteus' knowledge of the sea's bitter salt and his descent into hell echo Stephen's own bitterness, elaborated by the bowl of bitter waters, and the salt bread he must consume. The Proteus story also alludes to claritas, the resplendent moment of greatest light when an object's quidditas is revealed. In the Proteus episode, Stephen's myriad faceted soul is Proteus eventually caught in the static moment of the "faunal noon," hour of greatest light:

> He lay back at full stretch over the sharp rocks, cramming the scribbled note and pencil into a pocket . . . I am caught in this burning scene. Pan's hour, the faunal noon. Among gumheavy serpentplants, milkoozing fruits, where on the tawny waters leaves lie wide. Pain is far
> And no more turn aside and brood. (U, p. 54)

Dispelling kinetic pain, these words from Fergus' song, as in the Telemachus episode, evoke the silent stasis of epiphany, Stephen's pain and bitterness for the moment dissolved in a tropical quietude like the stasis of Bloom's eastern evocations. The doctrine of the soul as form of forms, developed later in the Scylla and Charybdis episode, is likewise Protean, bound in shifting appearances, though it can divulge its true nature when "that which I was is that which I am and that which in possibility I may come to be" (U, p. 194). Epiphanies reveal what an object is, was and possibly shall be. Thus epiphanies, language and the soul at the moment of epiphany are prophetic, like Proteus.

Stephen's concern for beauty in the Proteus episode confirms his continued devotion to the aesthetic of Portrait. After Stephen's comment that the houses of his father and uncle are "houses of decay" (U, p. 45), Stephen remarks: "You told the Clongowes gentry you had an uncle a judge and an uncle a general in the army. Come out of them, Stephen. Beauty is not there" (U, p. 45). Were Stephen's thoughts on the ineluctable modalities of the audible and the visible not in keeping with the aesthetic apprehension of beauty in

Portrait, Stephen would be inconsistent in his concern for beauty here. Nothing in the passage suggests inconsistency or reason for it.

The doctrine of epiphany remains central to the aesthetic of Portrait and Ulysses. In Portrait, quidditas affirmed the artist's devotion to the thing itself. Quidditas expresses Joyce's Aristotelianism and his opposition to Platonist idealism, the idea that beauty is "the splendour of truth" (P, p. 208). In the Scylla and Charybdis episode of Ulysses, Stephen staunchly defends his Aristotelian adherence to "the here and now" against Russell's Platonism which maintains that art must reveal "formless spiritual essences" (U, p. 185).

> -All these questions are purely academic, Russell oracled out of his shadow. I mean, whether Hamlet is Shakespeare or James I or Essex. Clergymen's discussions of the historicity of Jesus. Art has to reveal to us ideas, formless spiritual essences. . . . The painting of Gustave Moreau is the painting of ideas. The deepest poetry of Shelley, the words of Hamlet bring our minds into contact with the eternal wisdom, Plato's world of ideas. (U, p. 185)

If there is a contrary to Stephen's aesthetic in Portrait, this is it. Throughout his work, Joyce adhered to an Aristotelian belief in the object revealed during the seemingly eternal instant of epiphany. As we have seen, in chapter five of Portrait, Stephen renounces a Platonist interpretation that art reveals "the splendour of truth."

In the Scylla and Charybdis episode, Stephen continues to disparage a vague and romantic Platonism, thus affirming the basic aesthetic of Portrait. Russell's Platonism is part of his theosophy which Stephen mocks:

> The life esoteric is not for ordinary person. O.P. must work off bad karma first. Mrs. Cooper Oakley once glimpsed our very illustrious sister H.P.B.'s elemental.
> O, fie! Out on't! Pfuiteufel! You naughtn't to look, missus, so you naughtn't when a lady's ashowing of her elemental. (U, pp. 185-186)
>
> Streams of tendency and eons they worship. God: noise in the street: very peripatetic. Space: what you damn well have to see. Through spaces smaller than red globules of man's blood they creepycrawl after Blake's buttocks into eternity of which this vegetable world is but a shadow. Hold to the now, the here, through which all future plunges to the past. (U, p. 186)

Joyce's aesthetic doctrine of quidditas or epiphany affirms his Aristotelianism, his allegiance to the ordinary, to Bloom, to Dublin's daily life. In Russell's Platonism the world reflects higher truths. Joyce's pigeon English "for ordinary person," mocks this diminution of the ordinary. Theosophy reduces the ordinary man, by a Platonist sleight of hand, to a shadowy "O.P." In the theosophist's creeping into eternity, Stephen discovers an analogue to Christian eternity. Despite its theosophical garb, Platonism resembles Catholic thought. Thus Stephen sides with Aristotle, the "model schoolboy" who "would find Hamlet's musings about the afterlife of his princely soul, the improbable, insignificant and undramatic monologue, as shallow as Plato's" (U, p. 186). Aristotle also reduces the damning Christian God of Stephen's fears to a "noise in the street." Stephen's adherence to the "here and now" and to quidditas refuses to acknowledge a Christian perspective in which time marches towards eternity in either heaven or hell. Instead Stephen clings "to the here and now through which all future plunges to the past."

In The Odyssey, Odysseus is counselled to cleave to the rock on which Scylla dwells if he is to escape certain destruction in the whirlpools of Charybdis. In the Scylla and Charybdis episode whose art is dialectic, the philosophies of Plato and Aristotle are dialectical opposites. Plato's idealism is the whirlpool Stephen must avoid. Aristotle's philosophy, especially the doctrine of the soul, is the rock toward which Stephen must steer to avoid destruction. Or as Gilbert writes:

> The motif of the sheer, steadfast rock of Scylla and the restless whirlpool of Charybdis, a sea of troubles, are utilized in a symbolic sense in this episode. The stability of Dogma, of Aristotle, and of Shakespeare's Stratford is contrasted with the whirlpool of Mysticism, Platonism, the London of Elizabethan times. Shakespeare, Jesus and Socrates, like Ulysses, the man of balanced genius, pass bravely out, though not unscathed, from between these perils of the soul.[4]

Only by clinging to the "here and now" and to the soul "form of forms" can one avoid certain destruction. Thus

Stephen must steer the craft of his argument amongst the reefs of dialectical contraries, "the maelstrom of metaphysics and the reef of realism,"[5] the romantic temper's unsteady flights and the excessive materialism against which the classical temper struggles.

In this episode, Stephen defends the Aristotelian doctrine of the soul as form of forms, a midpath between clashing alternatives. John Eglington first alludes to this doctrine:

> In Cymbeline, in Othello he [Shakespeare] is bawd and cuckold. He acts and is acted on. Lover of an ideal or a perversion, like José he kills the real Carmen. His unremitting intellect is the horn-mad Iago ceaselessly willing that the moor in him shall suffer. (U, p. 212)

Scylla and Charybdis are the conflicting interpretations that Shakespeare is Hamlet and that he is the ghost. Eglington's offering Stephen's doctrine from Aristotle that the soul is form of forms as a middle path suggests that this theory attempts to establish intimacy between the artist's static consciousness and his environs. Portrait revealed the artist-god above his handiwork, aloofly paring his fingernails. In Portrait, the artist's consciousness then is a transparency. Cleared of binding egotistic emotion, the consciousness grounds the world as it truly is. In Stephen's theory of the soul, the artist's personality, not its absence, encompasses all. The artist's soul encounters in the real world images embodying its potential.

This idea had its inception as early as Dubliners. For example, in "Araby," restless desires urge the boy abroad, the madonna-like image of Mangan's sister in his imagination. Like Stephen who longs to "encounter in the real world the image which his soul so constantly beheld," the boy of "Araby" wants to realise his imaginative ideal in Dublin. This desire anticipates the soul as form of all forms. In Aristotelian terms, the boy seeks in the world as actual what is in the poet's soul as possible. Stephen's romantic longings for his ideal green rose and for his Virgin-Mercedes also portend this theory of the soul according to which the artist records, not himself, his actuality, but the world as it expresses potential within his soul. In this way, the doctrine of the soul escapes the trap of solipsism. Concurrently, the theory implies that nothing in the artist's life is accidental, because events that move the artist realise a potential within his soul.

The Scylla and Charybdis episode of Ulysses elaborates upon the soul as form of forms when it explains the artist's identity at the instant of epiphany as a continuity in which the artist of the present anticipates the artist of the future and reveals the artist of the past. Thus the artist of the future is a potential within the present artist's soul which Stephen likens to the relationship of father to son.

> -As we, or mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image. And as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time, so through the ghost of the unquiet father the image of the unliving son looks forth. In the intense instant of the imagination, when the mind, Shelley says, is a fading coal, that which I was is that which I am and that which in possibility I may come to be. So in the future, the sister of the past, I may see myself as I sit here now but by reflection from that which I then shall be. (U, p. 194)

Nature weaves the cellular structure of our bodies according to a pattern, so the mole on Stephen's right breast, though composed of entirely new cells, is the same mole in the same place. Stephen concludes, "So through the ghost of the unquiet father the image of the unliving son looks forth." In other words, the mole of the present prophecies the mole to be. Thus the future inheres in the present. The mole of the future likewise offers us certain knowledge of the mole of the past. Thus at the instant of epiphany, the artist's identity is revealed and "that which I was is that which I am and that which in possibility I may come to be" (U, p. 194). What one is, reveals what one was and might be. In other words, epiphanies establish a continuity of human identity.

In Portrait, the Daedalus-Icarus archetype which functions as a formative pattern in Stephen's development is the source of this idea in Ulysses.

Stephen's identity as artist, the end "he had been born to serve" (P, p. 169), like the future that participates in the present, is an intelligible shaping spirit or formative pattern arising from Stephen's special nature as artist. In directing young Stephen's potential, it resembles a genetic code. It does not operate causally,[6] nor is it a philosophy invented to order existence, rather this entelechy is apprehended participating in sensible things and their relations. In Portrait, the father who shapes and guides the son manifests this formative pattern. For the artist, Stephen, time directs events towards a revelation of this formative pattern. Potentially the artist, Stephen is a special human species classified and known by the end he will become, just as one might classify a seedling by the tree it will eventually be. That end participates in Stephen's formation, generating his development.

Stephen often intuits his life being guided mysteriously towards a future moment when he will realise his mature identity. These intuitions suggest a shaping spirit or entelechy exists, that it arises from Stephen's potential as artist and that it directs his life towards an end or purpose.

> He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how: but a premonition which led him on told him that this image would, without any overt act of his, encounter him. . . . They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment. (P, p. 65)

Just before Stephen envisions the wading girl in chapter four--he considers his escape from life as a Catholic priest.

> The end he had been born to serve yet did not see had led him [italics mine] to escape by an unseen path: and now it beckoned to him once more and a new adventure was about to be opened to him. (P, p. 165)

> Now, as never before, his strange name seemed to him a prophecy . . . of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (P, pp. 168-169)

Stephen does not decide to become an artist, but discovers that he is one. A moment of epiphany grants him a providential vision of his life's plan. That epiphany fulfills and reveals the entelechy guiding his development. At this moment he knows what he was, is and will be, as in the Scylla and Charybdis episode of Ulysses.

The Daedalus myth describes Icarus and Daedalus, the artificer able to escape the labyrinth. As Stephen in Portrait is bound by desire and loathing, he is Icarus; as he is free from these forces, he is Daedalus, the artificer. The conflict between Stephen as Icarus and Stephen as Daedalus explains Stephen's double vision of the future. There are two types of foreknowledge in Portrait: an intuition that the spiritual death of the past will continue to mold the future, and another, an intuition which makes the present live and promises escape from the past. While Stephen rides a milkwagon he feels, "the same foreknowledge which had sickened his heart and made his legs sag suddenly as he raced round the park, the same intuition which had made him glance with mistrust at his trainer's flabby stubblecovered face . . . dissipated any vision of the future" (P, p. 64). The first vision of the future is a knowledge that the sordidness and the confusion of the present will continue and that Stephen will never escape the labyrinth. We note that Stephen's thinking of his heart's sickness contrasts abruptly with the "enchantment of the heart" in the aesthetic theory. The second vision of the future sets out in the living present a method of escape from the dead past. "His strange name seemed to him a prophecy . . . a prophecy of the end he had been born to serve." The end Stephen "had been born to serve" which "led him," though he did not see, is associated with his name Daedulus, and with "a symbol of the artist forging . . . a . . . soaring impalpable being" (P, p. 169). Clearly in moments of epiphany Stephen fulfills his nature as the artist Daedalus, who escapes the labyrinth by fashioning wings that make him,"hawk-like man," "a soaring impalpable being." Thus Joyce's treatment of the Daedalus myth in Portrait dramatically illustrates Stephen's idea that epiphanies secure the artist's identity for past, present and future.

During epiphanies Stephen intuits the guiding presence of Daedalus. The relationship between the guiding entelechy and the boy who is guided is that of father to son. In many places in Portrait, Stephen refers to the mythological Daedalus as his father just as the relationship between the artist's identity in the present and future is that of father and son as we have seen in the Scylla and Charybdis episode. In one of the diary entries Stephen refers to Daedalus as "Old father, old artificer" (P, p. 253). Stephen is son to Daedalus, his spiritual father, in two senses. As an entelechy Daedalus fulfills Stephen's nature as artist; as Stephen is destined to fall into the world of kinetic responses, he is Icarus, the mythological son of Daedalus. Thus, in keeping with Stephen's thoughts in the Scylla and Charybdis episode, it is possible in moments of epiphany to realise the nature of what one was by the knowledge of what one is, or as Stephen states in Ulysses "that which I was is that which I am and that which in possibility I may come to be" (U, p. 194). "So through the ghost of the unquiet father the image of the unliving son looks forth" (U, p. 194). In Portrait, the mythological father Daedalus is obviously such a ghostly figure establishing Stephen's identity as artist.*

In Portrait, Stephen's confused struggle to free himself from kinetic responses to a threatening environment reveals his identity as a young artist in search of the Daedalean principle of his nature which he could not at that time see. In Ulysses, Bloom-Shakespeare is the guiding entelechy and father; Stephen is the son. The condition of Stephen's being a son, rather than a father, like Bloom, for example, is his kinetic attachment and bitter resentment, his failure to reconcile. In the Scylla and Charybdis episode Stephen's idea of the father and son is a spiritual relationship to the world; it has little to do with whether one has fathered an actual child:

> Fatherhood, in the sense of a conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only begetter to only begotten. (U, p. 207)

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*Consult Appendix for the ghostly transformations that commonly accompany epiphanies.

In *Ulysses*, the doctrine of epiphany continues its central place in Joyce's aesthetic. The conclusion of the Scylla and Charybdis episode affirms the stasis of epiphany:

> Cease to strive. Peace of the druid priests of
> Cymbeline, hierophantic: from wide earth an altar.
> *Laud we the gods*
> *And let our crooked smokes climb to their nostrils*
> *From our bless'd altars*. (U, p. 218)

Stuart Gilbert compares the ending of this episode with a similar ending in the Circe episode:

> This calm [concluding the Circe episode] that follows a hurricane of passions is other than the druid peace of *Cymbeline* which concluded the turmoil of ideas in the 'Shakespeare' episode; it is rather, the physical appeasement of a wave-worn mariner who, riding out a tempest mad with magic, has made at last the haven where he would be.[7]

This distinction granted, both episodes resolve kinesis associated with the rhetorical and the pornographic with the stasis of epiphany. In the Circe episode, Bloom's recognition that Stephen resembles his son encourages this calm, anticipated in *Portrait* when the climactic epiphany unites Stephen with the archetypal Daedalus, his spiritual father. The black mass of the Circe episode evokes for Stephen and Bloom the kinetic ghosts, guilt and confusion that transform men into animals. All these kinetic issues the Circe episode raises and casts out, ending with the mature stasis of the wave-worn wanderer who has found his calm distinct from the calm that concludes the Scylla and Charybdis episode. Despite this difference, both forms of the stasis derive from the calm that accompanies an epiphany.

Quoting the conclusion of Joyce's essay on Mangan, Robert Kellog in his essay on the Scylla and Charybdis episode draws a parallel between Joyce's essay and Stephen's state of mind at the conclusion of Scylla and Charybdis:

> But the ancient gods, who are visions of the divine names, die and come to life many times, and, though there is dusk about their feet and darkness in their indifferent eyes, the miracle of light is renewed eternally in the imaginative soul. When the sterile and treacherous order is broken up, a voice or a host of voices is heard singing, a little faintly at first, of a serene spirit which enters woods and cities and the hearts of men, and of the life of earth . . . beautiful, alluring, mysterious. (CW, pp. 82-83)

Although this indifferent calm that succeeds the breaking up of a treacherous order characterises the druidical peace that concludes the Scylla and Charybdis episode it also evokes the song of Yeats that Stephen sings to his mother in the Telemachus episode:

> And no more turn aside and brood
> Upon love's bitter mystery
> For Fergus rules the brazen cars.
>
> Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses,

> two by two. A hand plucking the harpstrings merging their twining chords. Wavewhite wedded words shimmering on the dim tide. (U, p. 15)

The "serene spirit which enters woods and cities and the hearts of men," "the morning peace," the music, poetry and the songs counsel Stephen to turn away from brooding and bitterness towards stasis, a breaking up of the "sterile and treacherous order." The music of Yeats's words recalls the stasis of a Shakespeare song, and the reaction of Stephen's mother "crying in her wretched bed. For those words" (U, p. 16), destroys that sterile order in which priest and medicine man rule the Irish soul. The capture of Proteus in the episode named after him is also an epiphany:

> I am caught in this burning scene. Pan's hour, the faunal noon. Among gumheavy serpent plants, milkoozing fruits, where on the tawny waters leaves lie wide. Pain is far.
> And no more turn aside and brood. (U, p. 54)

The stasis in the Scylla and Charybdis episode announces an epiphany. According to Gilbert: "The episode ends on the trancelike 'calm of earth and heaven' which according to Plotinus, is an antecedent condition of the 'ecstasy' in which the Alone communes with the Alone."[8]

Rhetoric: Ulysses

The concluding epiphany of the Aeolus episode, Stephen's parable, not only establishes the centrality of epiphany in Ulysses, but also elaborates Stephen's and Joyce's opposition to the illegitimate art of rhetoric. In the Aeolus chapter, the lungs--the organ of this episode--pulse with a windy and inflated life, suiting the art and subject of this episode, rhetoric, which the aesthetic theory of Portrait describes as an illegitimate art. In the competition amongst tram cars--"-Come on, Sandymount Green!" (U, p. 118)--the colour green represents Irish art ("snot-green") and nationalist aspirations. In Portrait red is the church, and green national concerns. In the Aeolus episode red denotes the oppression of imperialism: "His Majesty's vermillion mailcars" (U, p. 118). The opening page describes the circulation of letters, beer, mail, street cars. Even the beer, from the Prince's store and the trams circulating from Nelson's pillar, suggest empire. In juxtaposition, the symbol of home rule hides in the ad for Alexander Keyes, the crossed keys recalling an independent Manx parliament. The source of much rhetorical wind, the newspaper, may support either empire (red) or independence (green). All the newsmen's speeches nationalistically oppose empire and art which they solicit to serve their dreams of independence. Thus in this episode, the false art of nationalist rhetoric competes against his majesty's imperial red, but also against the green of art, Stephen's epiphanic 'parable of the plums,' which in turn rends the windbag of Irish national aspirations, exposing Irish obeisance to imperial authority.

The men gathered in the offices of the Freeman's Journal are preoccupied with empire and their subservience from which they seek deliverance. Myles Crawford reflects upon this subjection to empire:

> -_Imperium_ _Romanum_ . . . It sounds nobler than British or Brixton. The word reminds one somehow of fat in the fire.
>
> Myles Crawford blew his first puff violently towards the ceiling.
> -That's it, he said. We are the fat. You and I are the fat in the fire. We haven't got the chance of a snowball in hell. (U, p. 132)

To which Professor MacHugh adds,

> -What was their [the Romans'] civilisation? Vast, I allow: but vile. Cloacae: sewers. The Jews in the wilderness and on the mountaintop said: _It is meet to be here. Let us build an altar to Jehovah_. The Roman, like the Englishman who follows in his footsteps, brought to every new shore on which he set his foot (on our shore he never set it) only his cloacal obsession. He gazed about him in his toga and he said: _It is meet to be here. Let us construct a water-closet_. (U, p. 132)

In his denigration of Roman and British empire, Professor MacHugh distorts the absence of the British in Ireland, he identifies Irish national aspirations with the Jews, a spiritual race compared to either the Romans or the British. He states later:

> -We were always loyal to lost causes. . . .
> Success for us is the death of the intellect

> and of the imagination. We were never loyal to the successful. We serve them. (U, p. 134)

MacHugh also identifies Irish aspirations with a doomed Greek cause which Pyrrhus (like the spiritual Irish) tried to defend.

> We are liege subjects of the catholic chivalry of Europe that foundered at Trafalgar and of the empire of the spirit, not an imperium, that went under with the Athenian fleets at Aegospotami. Yes, yes. They went under. Pyrrhus, misled by an oracle, made a last attempt to retrieve the fortunes of Greece. Loyal to a lost cause. (U, p. 135)

Earlier in the Proteus episode Stephen is a Pyrrhus figure because he failed his mission to France. The nationalist newsmen encourage Stephen to play the Moses of their movement: art is to sight the national promised land and to lead the Irish to quest for it. Instead Stephen refuses the role, and in his parable of the plums reveals how poorly founded nationalist aspirations are.

The rhetoric of nationalist aspirations culminates in the speech of John F. Taylor, a rhetorician par excellence:

> —Mr. Chairman, ladies and gentlemen: Great was my admiration in listening to the remarks addressed to the youth of Ireland a moment since by my learned friend. It seemed to me that I had been transported into a country far away from this country, into an age remote from this age, that I stood in ancient Egypt and that I was listening to the speech of some highpriest of that land addressed to the youthful Moses. . . .

> Noble words coming. Look out. Could you try your hand at it yourself? (U, pp. 142-43)

Stephen is both cautious and wooed by this rhetoric. As Taylor's speech continues, he contrasts the imperial and proud Egyptians to the youthful searchings of Moses and the chosen people. The youth of Ireland are Taylor's chosen people. The Egyptian highpriest of his speech attempts to sway the young and intractable Moses to acquiesce to Egyptian empire:

> Why will you jews not accept our culture, our religion and our language? You are a tribe of nomad herdsman; we are a mighty people. You have no cities nor no wealth: our cities are hives of humanity and our galleys, trireme and quadrireme, laden with all manner of merchandise furrow the waters of the known globe. You have but emerged from primitive conditions: we have a literature, a priesthood, an agelong history and a polity. (U, p. 143)

Stephen's unbending refusal to compromise is like the spirit of Moses, the man to lead "the chosen people out of the house of bondage" (U, p. 143). Nonetheless, Stephen describes Moses as, "Child, man, effigy. By the Nilebank the babemaries kneel, cradle of bulrushes: a man supple in combat: stonehorned, stonebearded, heart of stone" (U, p. 143). This history of Moses describes his rigidifying into the fierce countenance of Michelangelo's statue. Stephen rejects this stony role and counters the rhetoric of Taylor's speech with his own Pisgah Sight of Palestine or the Parable of the Plums. The role of Moses should appeal to Stephen: in Portrait he seeks to redeem the conscience of his race; and like the Moses the Egyptian highpriest addresses, he rejects a foreign empire, its culture, religion and language. Even in Ulysses Stephen considers the artist the displaced king of Ireland, and hence leader of his people. But Stephen declines to save or to lead his race; he seems to think that role another version of the imperialism that oppresses him.

In Stephen's parable, Nelson's statue is phallic, and the old women who lift their skirts to Nelson, the "onehandled adulterer," complete the sexual motif by spitting plum pits from the top of the column. They are awed by this figure of authority. As a Pisgah Sight of Palestine, Nelson's sexual dimensions are for these virgins a sighting of the promised land they will never reach. Taylor's rhetorical speech presented a vision of Irish greatness and spirituality which Stephen's parable and epiphany entirely deflates. These virgins who look up to Nelson, the symbol of empire, look down from their heights upon the Catholic church: the two symbols of authority that dominate the Irish soul in Dubliners and indeed in Ulysses.

In The Odyssey, Ulysses and his men assisted by Aeolus almost gain the shores of their homeland. But Ulysses' men open the bag of wind that has brought them this far and they are blown back, doomed to recommence their journey. Taylor's windy rhetorical speech is the afflatus that nearly carries the newsmen to their promised homeland, an independent Ireland founded upon Irish greatness. Stephen's parable in contrast lets the wind out of the bag. The contest in the beginning of the episode revealed a competition between Irish national aspirations and art, the two meanings of the colour green, both of which in turn face British oppression. At the end of the episode, Stephen's art triumphs over the illegitimate art of rhetoric. The dominant pattern of the episode is the circular travel of the tram cars from Nelson's column and back again. This circular pattern suggests the motif of paralysis as in Dubliners. Stephen's art has not convinced his audience, but he has exposed the soul of Dubliners on which the nationalists seek to establish a great and spiritual state.

In summation, the aesthetic of Ulysses, expressed most succinctly in the Scylla and Charybdis and Proteus episodes, presents contrapuntal elaborations upon the basic chord structure that is the aesthetic of Portrait. Thus in Ulysses seemingly new aesthetic ideals--the diaphane, nebeneinander, nacheinander, and the signature--actually elaborate minor modes present in the aesthetic of Portrait. In Ulysses, Stephen's failed flight to Europe has not convinced him to abandon his "aestheticism." On the contrary, he continues his devotion to beauty, to epiphany, to the defence of Aristotelian premises against the Platonist rebukes of theosophists like Russell who would reduce art to shadowy idealism. In Ulysses, the doctrine of the spiritual father and the way in which epiphanies reveal the artist's identity in past, present and future can be traced back to earlier origins in the aesthetic doctrines informing Portrait. Portrait is indispensable, for example, to our understanding how epiphanies may reveal the entelechy that guides one's nature like a ruling star.

Ulysses reaffirms Joyce's devotion to epiphany, compromised earlier by his conviction that Dublin was lifeless. The desire for artistic disinterest implied in this continues in Joyce's opposition to the rhetorical arts in the Aeolus chapter of Ulysses. When Stephen unties the windbag of nationalism with his epiphanic parable of the plums, he does so in order to preserve his soul from the fierce rigidity of Michelangelo's Moses. In favouring the doctrine of epiphany, both Stephen and Joyce support a freedom of the soul and of the perceptions which Joyce's naturalism, bitterness, and desire for knowledge formerly compromised. Although Joyce favours this freedom, although he creates Bloom to adjust naturalistic and romantic weaknesses, his quest for knowledge, his formalism that tailors life to suit doctrine, grow in Ulysses through certain aesthetic doctrines that inform this Dublin epic, as we shall see in the ensuing chapter.

CHAPTER SIX

NATURE AND PARALLAX, AESTHETIC IDEALS

In chapter one we saw how Joyce's aesthetic favoured the naturalistic thesis of Dubliners. Joyce's desire to express this certainty curtailed life in Dubliners. We also saw additional evidence of this desire in Stephen's quest for an intellectual stability the aesthetic theory itself finally provides. In "The Dead," Joyce's devotion to his thesis led him to ignore his most serious dramatic achievement, Gabriel Conroy. Although the aesthetic in Portrait does not preclude serious themes, it offers no means or guide to distinguish trivial from significant events. The doctrine of quidditas suggests only that it is the artist's duty to record reality at the instant of epiphany. Moreover, quidditas confines art to imitation, expressing no concern whether the artist examines a subject that will change his life's meaning, or a triviality he will forget instanter. The considerable stress the aesthetic of Portrait places upon the formal relations of part to part and part to whole makes the absence of some standard of significance all the more important.

Often in Ulysses a paucity of dramatic concerns compounds this absence. Thus large sections of Ulysses are reduced to illustrating some parallel to the Odyssey apart from dramatic considerations. Although Bloom adjusts many of the romantic and naturalistic excesses of the early aesthetic, new aesthetic tenets in Ulysses continue to separate significance from character and event. Ulysses is unlike either Dubliners or Portrait in its dependence upon another author's formal organisation and theme. Both Dubliners and Portrait are elaborately organised, but neither work depends so upon a previous source. In Dubliners and Portrait Joyce's themes precede his overall organisation, but in Ulysses, the organisation precedes the dramatic expression by some 2,700 years. Of course, not all of the themes of Ulysses are in The Odyssey. Nonetheless, a large part of Ulysses is devoted to fulfilling an elaborate structure parallel to The Odyssey. Granted, Joyce chose to structure Ulysses upon The Odyssey because Homer expressed crucial issues to Joyce, but the parallels of Ulysses go beyond these issues. Such aesthetic doctrines as the relation of part to part and part to whole encourage this formal interest in Ulysses. But more importantly, by elaborately imitating The Odyssey, Joyce often faced the difficult task of attaching significance to an existing formal pattern rather than the more usual novelistic task of searching for ways to express meaning. Thus we witness in Ulysses dramatic expressions Joyce found crucial beside a mechanical illustration of some aspect of The Odyssey.

In Ulysses, Joyce's idea that art imitates nature continues to separate meaning from character and narrative event as we witnessed in the symbolic ending of "The Dead." In fact, this doctrine invests meaning primarily in an elaborate network of correspondence and allusion, thus continuing Joyce's preference for intellectual certainty over dramatically realised themes. Having abandoned the romanticism and the naturalistic thesis of Dubliners, in Ulysses Joyce parallels that thesis by constructing an intellectual puzzle, a pattern of recondite allusions with little regard for dramatic event and character. Critics like A. Walton Litz have noted that Ulysses differs from Dubliners and Portrait in its efforts to be exhaustive and encyclopaedic.[1] The new aesthetic idea of parallax in part accounts for this drive to be exhaustive, though the idea of quidditas itself is exhaustive because revealing an object's essence leaves no meaning unknown. More importantly parallax makes style or technique the critical repository of meaning. The idea of parallax and of art's imitating nature drastically weakens Ulysses by separating meaning from character and narrative event. For the avant garde critic such a separation makes Ulysses an interesting departure from the novel's form. Such a critic maintains Ulysses is not a novel, but an experimental form. But Joyce himself evokes the novel's standards by employing realistic characters on an historical day in an actual city. Thus it is impossible to escape completely a novelistic standard in which meaning inheres in character and narrative event, as some of the great sections of Ulysses attest.

In the Paris notebook, Joyce describes Aristotle's explication of how art imitates nature. This doctrine makes correspondence and allusion the major vehicles for meaning:

> e tekhne mimeitai ten physin--This phrase is falsely rendered as 'Art is an imitation of Nature'. Aristotle does not here define art; he says only, 'Art imitates Nature' and means that the artistic process is like the natural process. (CW, p. 145)

According to Gilbert this means that art imitates nature's way of revealing meaning through concrete particulars:

> One of the simpler aspects of this technique--a device which, for all its apparent artificiality, exactly resembles Nature's method--is the presentation of the fragments of a theme or allusion in different parts of the work; these fragments have to be assimilated in the reader's mind for him to arrive at complete understanding.[2]

In other words, Joyce followed nature by concealing meaning in a network of allusions and correspondences. The artist's aloof stance also resembles the indifference of nature. Gilbert adds, "In this detachment as absolute as the indifference of Nature herself towards her children, we may see one of the causes of the apparent realism of Ulysses."[3]

Nature corresponds to Penelope (Molly) in Homer's The Odyssey, for Penelope like Nature and the artist weaves and unweaves her image.

Arnold Goldman's The Joyce Paradox reveals a dissociation of symbol and character like that we found in "The Dead." Joyce's investing primary meaning in allusions and correspondences neglects character and narrative event as a means to express significance. Stuart Gilbert again suggests that this neglect was intentional.

> In most novels the reader's interest is aroused and his attention held by the presentation of dramatic situations, or problems deriving from conduct or character and the reactions of the fictitious personages among themselves. The personages of Ulysses are not fictitious and its true significance does not lie in problems of conduct or character. . . . The meaning of Ulysses . . . is not to be sought in any analysis of the acts of the protagonists or the mental make-up of the characters; it is rather implicit in the various techniques of the episodes, in nuance of language, in the thousand and one correspondences and allusions with which the book is studded.[4]

If Gilbert is correct in his analysis of Joyce's basic approach to the novel, then it ought to follow that the dissociation found in Dubliners will also characterise Ulysses. In Dubliners, the potential for life causes the stories to be dramatic and tragic. By the time Joyce wrote Ulysses, his concern for potentiality entailed parallax, both of which served his encyclopaedic tendencies. The doctrine of parallax allows for a shift in the meaning of a thing according to the perceiver's nature. For example, both Bloom and Stephen might entertain an idea, but the attributes that idea takes will be defined according to their individual characters. Thus the external character of the thing being considered depends somewhat upon the perceiver's character. Consequently there are many perspectives possible for any given idea or thing. The various styles Joyce attempts in Ulysses attest to his interest in fleshing out this range of inherent possibility in an attempt, if not to convey them all, at least, following the pattern of Dubliners, to represent the prominent types. Thus the sense of potential informing Ulysses entails Joyce's encyclopaedism. Goldman writes,

> The method of Ulysses is an accommodation of the total potentiality of a subject and the particular version(s) of it brought into being. Ulysses is most particularly an encyclopaedic fiction in this respect. It claims to be one on the basis of an encylopaedic range of knowledge and information have been denigrated and rightly. . . . The plot of Ulysses is extended not so much to cosmological dimensions, but by means of an encyclopaedia of styles, each of which implies a different approach to its meaning.[5]

When content is a vehicle of style and allusion, especially when the author's intention is to reveal meaning in the seemingly ordinary and often trivial thoughts and events of day-to-day life, even the integrity of character can be lost.

Professor Goldman cites such an instance:

> There is no way to explain certain things in the chapter [the Circe episode] other than to assume that nothing of what Bloom or Stephen 'really' said appears in it verbatim--or rather that nothing we could prove does. As Harry Levin has noticed, the 'Moorish' phrase which 'Molly' (who isn't, of course, there) shouts at her camel, 'Nebrkada! Feminimum.' (570/432), is the talismanic phrase 'to win a woman's love' which Stephen has read in a book picked off a barrow in front of Clohissey's bookshop, Nos. 10-11 Bedford Row (312/239). Within Ulysses only Stephen and the author know the phrase. It is a reasonable assumption that Bloom, who is tired but not drunk, would have no way of 'hallucinating' the phrase--he shouts at the Nymph, later (662/540)--and there is no indication that this is Stephen hallucinating what Molly says to Bloom. The obvious conclusion is that the episode is a fantasy of their creator about them.[6]

This hallucinatory confusion of Stephen's thoughts with Bloom's is deliberate and intended to advance the theme of Bloom and Stephen as spiritual father and son as Stuart Gilbert has pointed out, citing an example in which the ghost of Stephen's mother utters words of Bloom's:

> This uttering by the phantom of Stephen's mother of words which were in Bloom's mind earlier in the day (other instances of such recall follow) suggests a momentarily complete fusion of their personalities, of 'fatherless' son and sonless father.[7]

Indeed a great number of correspondences planted in the minds of Bloom and Stephen express this relationship of spiritual son and father and prepare their merging as

"Stoom" and "Blephen" in a later episode. Professor Goldman initially examines the chapter as realistic fiction, finds he cannot continue to do so, and concludes the episode a fantasy of the creator. Neither alternative is very promising, since the characters in their visit to the brothel are real enough, despite the hallucinatory atmosphere in which they move. When Stephen is struck by a soldier, the scene is very realistic; moreover, later episodes allude to the events that have taken place in the Circe episode, so it is impossible to assume these events are merely in the creator's mind. At the same time, it is beyond our realm of belief that Stephen and Bloom can interchange thoughts or merge personalities as they do. Joyce may, in this episode, be attempting to create an analogue of the collective unconscious, but this does not avoid the problem of what to make of characters who are obviously not simply members of a collective consciousness. I think rather one must conclude that Gilbert's assessment is correct; for whatever reasons, Joyce has chosen to express his theme in an imaginative way that violates the integrity of character. That, of course, would be fine, if he did not at the same time insist upon the integrity of character to the extent that we take Stephen and Bloom to be real characters on an actual visit to a tangible brothel. This inconsistency does convey the hallucinatory, but it does so by violating the integrity of character. In these examples, technique has replaced the novel's traditional concern with character and narrative event. Allusions carry the meaning rather than character and event, and in the above example, we can see Joyce manipulating allusions to what characters have thought previously, and putting them impossibly in the mind of another in order to create the sense of hallucination, but more importantly to convey his theme that Stephen and Bloom are spiritual son and father. Joyce's attempts to demonstrate an idea, or to achieve an effect apart from considerations of character are analogous to the illustration of thesis in Dubliners.

Goldman indicates another such instance quoting Levin:

> It was Bloom who noted at the funeral that Martin Cunningham's sympathetic face was like Shakespeare's ([120/]95) yet it is now to Stephen that Shakespeare appears in the guise of Cunningham ([672/]554).[8]

Goldman ascribes these phenomena to the "strictly autobiographical elements in 'Circe'"[9]; whereas I think such passages products of aesthetic assumptions that style conveys meaning and that the author imitates Nature by burying his theme in thousands of allusions. As Goldman indicates "the manner of presentation . . . belongs to the structure of suppositions which the totality of styles provides."[10] In the case of the "'tired cliches of 'Eumaeus' . . . the effect of the 'imitative form (tired characters: tired prose) appears disastrous."[11]

The same must be said of the Lotus Eaters episode, one of the least satisfactory in the novel, for the reasons Goldman suggests. In this episode the reader is wafted through an entire catalogue of narcotic forms, from smoking a cigarette to taking a bath. For example, one of the earliest references to a narcotic describes a young boy smoking:

> By Brady's cottages a boy for the skins lolled, his bucket of offal linked, smoking a chewed fagbutt. . . . Tell him if he smokes he won't grow. O let him! His life isn't such a bed of roses! (U, p. 72)

Another such reference to the narcotic is found in an advertisement for the "Belfast Oriental Tea Company" which takes Bloom's mind on a journey to the east and the static life he imagines there. Even the smell of Bloom's hairoil in his hat is a narcotic. The catalogue continues referring to soldiers who must take commands as "Half baked they look: hypnotised like. Eyes front. Mark time. Table: able. Bed: ed. The King's own" (U, p. 74).

> What is home without
> Plumtree's Potted Meat?
> Incomplete.
> With it an abode of bliss. (U, p. 76)

This advertisement too exemplifies the narcotic as do gelded horses, the lives of drifting cabbies, a sleeping cat, smoking a cigar--"cooling effect. Narcotic"--(U, p. 80) barrels of beer, the contemplation of Buddha, burning josssticks, opium, the communion, a lollipop, etc. Joyce has nothing very pertinent to convey about the narcotic, and he might, given his former interest in Irish paralysis. Joyce does touch upon this theme, but too many references to the narcotic express no theme. Joyce has a precedent for such a list in Homer's catalogue of ships, but most importantly Joyce's sense of potential began to admit the desire to be exhaustive, as he is with the catalogue of rivers in Finnegans Wake. Imitative form in this episode leads to a failure in meaning.

The Wandering Rocks episode illustrates the disconcerting effects of passages that convey pertinent meaning among others devoted to fleshing out an obscure detail from The Odyssey. Those sections early in the episode that consider Father Conmee are both excellent and pertinent satire on the church's lack of charity, but the chapter also displays sections whose only purpose is to illustrate the art of this episode, for example. The introduction of Conmee is fraught with satiric meaning. In Conmee's consciousness Catholic doctrines provide a comfortable isolation from any serious Christian consideration of the world. His Catholicism, like his watch, is a smooth running mechanism, ensuring him a sense of self-satisfaction and social position as revealed when Conmee encounters a beggar whom he rebukes for lacking faith.

> A onelegged sailor, swinging himself onward by lazy jerks of his crutches, growled some notes. He jerked short before the convent of the sisters of charity and held out a peaked cap for alms towards the very reverent John Conmee S.J. Father Conmee blessed him in the sun for his purse held, he knew, one silver crown. (U, p. 218)

These complex associations are fraught with meaning. The silver crown allies Conmee with the state as his sovereigns do for Deasy.. Yet Conmee excuses his lack of charity toward the one legged sailor by blaming the sailor's state upon a lack of faith that made him place service to the state before service to God. Conmee rebukes the sailor's want of faith by recalling the words of Cardinal Wolsey: "If I had served my God as I have served my king He would not have abandoned me in my old days" (U, p. 218). Conmee's silver crown also reflects his idea of his own social importance, revealed moments later when he addresses the "wife of Mr. David Sheehy M.P." (U, p. 218). Conmee very much favours the company of the socially prestigious Mrs. David Sheehy over the beggar he blessed moments before. In Portrait the Jesuits love wealth and social position, two reasons why Mr. Daedalus wishes Stephen to remain with the Jesuits. The juxtaposition of the well-fed Conmee and the one legged sailor down on his luck, suggests a people impoverished to serve their church rather than vice versa. Joyce previously conveyed this theme in "The Sisters." In addition we recall Bloom's thoughts that the doctrine of increase and multiply causes starvation, while priests, of course, have no families to feed.

Conmee finds Catholic doctrine a ready source of countless rationalisations. On the subject of the Slocum disaster he comments:

> In America those things were continually happening. Unfortunate people to die like that, unprepared. Still, an act of perfect contrition. (U, p. 220)

Some few thoughts later, he reflects upon the benevolence of God's providence:

> And Father Conmee reflected on the providence of the Creator who had made turf to be in bogs where men might dig it out and bring it to town and hamlet to make fires in the houses of poor people. (U, p. 221)

Had God been a little more provident, he might have made turf to grow upon the hearths of the poor. He might have prevented poverty. The example of the Creator's providence following Conmee's comment on the Slocum disaster makes God appear less than beneficent. Conmee is completely untroubled by such juxtapositions; he simply reaches for a doctrine to plaster over any inconsistencies or any thoughts that might challenge either his faith or his well-fed self-importance. His thoughts on the souls of black men who have not been converted reveals this same ability to gloss. In this context we recall the Jesuits' reputation for acuity.

> Father Conmee thought of the souls of black and brown and yellow men . . . and of the millions of black and brown and yellow souls that had not received the baptism of water when their last hour came like a thief in the night. . . . But they were God's souls created by God. It seemed . . . a pity that they should all be lost, a waste if one might say. (U, p. 222)

Father Conmee's mind could scarcely be called incisive, and if there is any limit to his simple mindedness it is possibly reached when he considers, "the millions of black and brown and yellow souls." This is very pointed and effective satire which climaxes when Conmee observes "breadths of cabbages, curtseying to him with ample underleaves" (U, p. 223) and the sky which "showed him [the other half of his diet] a flock of small white clouds going slowly down the wind. Moutanner. . ." (U, p. 223). Cabbage and mutton. Conmee lives on the fat of the lamb. This effective satire should be compared to one of many paragraphs of dubious value:

> Tom Rochford took the top disk from the pile he clasped against his claret waistcoat.
> -See? he said. Say it's turn six. In here, see.
> Turn Now On
> He slid it into the left slot for them, It shot

> down the groove, wobbled a while, ceased, ogling them: six.
> Lawyers of the past, haughty, pleading, beheld pass from the consolidated taxing office to Nisi Prius court Ritchie Goulding carrying the costbag of Goulding, Collis and Ward and heard rustling from the admiralty division of king's bench to the court of appeal an elderly female with false teeth smiling incredulously and a black silk skirt of great amplitude.
> -See? he said. See now the last one I put in is over here. Turns Over. The impact. Leverage, see?
> He showed them the rising column of disks on the right.
> -Smart idea, Nosey Flynn said, snuffling. So a fellow coming in late can see what turn is on and what turns are over.
> -See? Tom Rochford said.
> He slid in a disk for himself: and watched it shoot, wobble, ogle, stop: four. Turn Now On.
> -I'll see him now in the Ormand, Lenehan said, and sound him. One good turn deserves another.
> -Do, Tom Rochford said. Tell him I'm Boylan with impatience.
> -Good night M'Coy said abruptly, when you two begin . . .
> Nosey Flynn stooped towards the lever, snuffling at it.
> -But how does it work here, Tommy? he asked.
> (U, pp. 231-32)

Mechanics is this episode's art as the first part of this quotation illustrates. Stuart Gilbert tells us that the mechanical device whose operation we are witnessing is "a mock Greek turn--for indicating to patrons of a music-hall which turns are over and which are in progress on the stage" (, p. 201). Mechanics is this episode's art because the dangers posed by the wandering rocks, unlike the whirlpool of Charybdis, are not personified. Homer presents the rocks as "blind mechanism." Gilbert writes: "Here we have one of the rare cases where the Greeks seem to have seen blind mechanism at work."[12] To convey this Joyce incorporated many references to mechanism. These include the mechanical movement with which Kelleher "'spins a coffinlid on its axle,'"[13] and the Martian like walk of Artifoni who "trotted on stout trousers."[14] There follows a bicycle race, the explosion of the General Slocum, the mechanical clock-like nature of the universe, etc. Such mechanical contrivanees serve no greater purpose than illustrating Homer's "blind mechanism."

The central theme of the Wandering Rocks episode is the church's and state's lack of charity. Boylan's purchase of fruit for Molly--he lies when he tells the shop girl it is for an invalid--expresses self-interested giving, and thus embodies this general theme as does Stephen's guilt about his sister, Dilly:

> She is drowning. Agenbite. Save her. Agenbite.
> All against us. She will drown me with her, eyes
> and hair. Lank coils of seaweed hair around me,
> my heart, my soul. Salt green death.
> We.
> Agenbite of inwit. Inwit's agenbite.
> Misery! Misery! (U, p. 242)

Though he feels guilty Stephen intends to save his own soul and to do nothing to alleviate his sister's dire poverty. He was paid that morning, and, like his father, later spends money on drink rather than on his hungry brothers and sisters. Simon Dedalus offers Dilly a shilling; Stephen offers nothing but the spectacle of his guilty conscience. Molly, on the other hand, exposes Stephen and Father Conmee by throwing money from her window to the one legged sailor.

Comparing the illustrations of "blind mechanism" to the satiric theme of false charity reveals the gratuitousness of the illustrations and produces bewildering inconsistency. Any number of rationalisations to breach this inconsistency spring to mind, including the point that this inconsistency embodies the wandering rocks themselves. They effectively represent Dublin's citizens, some of whom engage vital questions while others do not. A more truthful conclusion is that Joyce's intentions are divided between satire on the church's lack of charity and the task of illustrating the mechanical shifts of the wandering rocks in The Odyssey. These disparate purposes harm the episode since we pass from incisive to arbitrary writing.

By planting a number of false leads in his text, Joyce illustrates that the labyrinth is this episode's technique. Gilbert describes many such leads:

> (One is tempted to surmise that Miss Dunne is none other than 'Martha Clifford', the typist with whom Mr Bloom, or, rather, 'Henry Flower', is carrying on a poste restante flirtation. The allusion to 'mystery business' and 'Marion' give colour to this theory; but these are, perhaps, some of the

> many false clues scattered through this episode, which, like wrecker's beacons, are intended . . . to take the reader off his course.)[15]

Another example of a false lead is Dilly's finding shirts in a pot she hoped contained food. Such obscure illustrations of the labyrinthine false lead makes reading Ulysses a game like doing a crossword or jigsaw puzzle.

The wandering rocks, Gilbert explains, are an illusion created by strong and unseen sea currents through which one must pass by shifting obliquely this way and that. A considerable number of otherwise obscure sections of the text are accounted for as illustrations of this shifting in order to pass safely through the wandering rocks.

> The ideas of detour or of a reversal of direction of only partial achievement (the Argonauts passed the perilous Symplegades but only with the loss of some part of the stern of the ship Argo), of positive failure (shipwreck), of 'just missing' something recur in the course of this episode. Mr. Bloom, for instance, before hitting upon The Sweets of Sin, explores other pornographic possibilities. Nosey Flynn, examining Rochford's invention, asks him exactly how it works, but we just miss the explanation. Dilly Dedalus tries to get a florin from her father but gets only a shilling; her father leaves her abruptly, and walks off. Mr. Kernan hurries to see the viceregal cavalcade. 'Too bad. Just missed that by a hair. What a pity!' The perils of Dublin pavements are recalled by the gesture of M'Coy who 'dodged a banana peel with gentle pushes of his toe from the path to the gutter. Fellow might damn easy get a nasty fall there coming along tight in the dark.' The expedient of complete reversal of direction, inevitable sometimes for one who is puzzling his way through a maze, is illustrated by the movements of Mr. Farrell who 'walked as far as Mr. Lewis Warner's

> cheerful windows, then turned and strode back along Merrion square, his stickumbrelladustcoat dangling'.[16]

If the detachment and cunning necessary to avoid a perilous shipwreck upon the wandering rocks is found in one's capacity to shift direction, Joyce expresses this very undramatically. Father Conmee and the viceregal procession do not seem to represent the twin dangers of church and state, a labyrinth one must escape through patience, adaptability, and cunning. The episode has no central protagonist; instead each character is a rock wandering through Dublin. Thus we do not concentrate upon the fate of any central character. Gilbert's explanation for Dilly's finding shirts in the pot she hoped contained food, his explanation for why Nosey Flynn's question is never answered, or why Mr. Farrell reverses his direction are correct. A large proportion of Joyce's art in Ulysses undramatically illustrates a pattern discovered in Homer or in the story of Jason and the Argonauts. One might think such banal entries convey the banality of city life, but surely that is to be guilty of what one wishes to disparage.

J. Mitchell Morse's article on the Proteus episode conveys excellently how arbitrary many Protean transformations are. Gilbert admires the mechanical devices in Wandering Rocks; Morse's tone, on the other hand, betrays the triviality and banality of many protean transformations.

Under the heading of "Other Transformations" Morse lists:

> A porter bottle on Sandymount becomes a sentinel on Pharos. . . .
> Kevin Eagan, the wild goose, becomes the Holy Ghost; his son, Patrice, becomes both Christ and a bunny . . .
> The boulders on the beach become mammoth skulls . . . shells of dead Behemoths.
> The smells of bread and absinthe become the 'matin incense' of Paris . . ., suggesting not only the French word for 'morning' but also a morning religious service in which the bread and absinthe are the body and blood of Christ. But the kerchiefed housewife's acetic acid . . . whatever she may do with it, has the power to turn wine into vinegar. I'm afraid the 'Paris men' are Parises, 'wellpleased pleasers' of whorish Helens. They are also Italians . . . and Spaniards.[17]

Morse continues page after page correctly noting these Protean transformations in a form and tone suggesting their inconsequential and gratuitous nature. Not all such references are gratuitous but they are sufficiently numerous to be wearying. Joyce has chosen to catalogue literally hundreds of Protean transformations because this is the Proteus episode. Some of Stephen's imaginative transformations convey an invention essential to the creative imagination, but most transformations add no meaning to the episode. In the tradition of making Joyce all knowing this could be interpreted as intended to expose Stephen's immature imagination, but again Joyce would be guilty of what he wishes to disparage. Morse concludes Stephen is still, "romancing. He has yet to meet the midwife of his own thought, Leopold Bloom."[18] Thus Morse believes Bloom redresses Stephen's excesses, and that Joyce is not implicated. But as we have seen the Lotus Eaters episode contains an equally lengthy catalogue of narcotic forms passing through the mind of Bloom, "midwife of Stephen's own thought."

These catalogues slight significant content grounded in character and narrative event. Too often Joyce in Ulysses slavishly illustrates his plan or The Odyssey. Bloom's character redresses many of Stephen's shortcomings and many weaknesses in Joyce's previous works, but he too suffers from the pervasive presence of Joyce's method, especially his desire to capture the stream of consciousness itself. In Dubliners, Joyce tried to represent Dublin's society mired in paralysis. Not content to write a single story about Irish entrapment, Joyce presented representative categories of his thesis. Joyce's use of the stream of consciousness technique to reveal Bloom and other major characters also tends to be exhaustive. Many of Bloom's intimate thoughts, while true to life, are often trivial, despite their attempting to capture the stream of consciousness. As a result, Joyce frequently captures the triviality and meaninglessness of consciousness as the Hades episode attests.

This episode begins with Martin Cunningham, Bloom, and Mr. Dedalus entering a carriage to commence their journey to Glasnevin cemetery. Shortly after the episode begins, Bloom:

> looked seriously from the open carriage window at the lowered blinds of the avenue. One dragged aside: an old woman peeping. Nose whiteflattened against the pane. Thanking her stars she was passed over. Extraordinary the interest they take in a corpse. Glad to see us go we give them such trouble coming. Job seems to suit them. Hugger-mugger in corners. Slop about in slipper-slappers for fear he'd wake. Then getting it ready. Laying it out. Molly and Mrs. Fleming making the bed. Pull it more to your side. Our winding sheet. Never know who will touch you dead. Wash and shampoo. I believe they clip the nails and the hair. Keep a bit in an envelope. Grow all the same after. Unclean job.
>
> All waited. Nothing was said. Storing in the wreaths probably. I am sitting on something hard. Ah, the soap in my hip pocket. Better shift it out of that. Wait for an opportunity. (U, pp. 88-89)

While this passage conveys Bloom's sympathy it also reveals that Joyce's primary concern is to capture Bloom's consciousness. Death is the main subject of the Hades episode, as Bloom's thoughts reveal. But Bloom has little to say about death. In fact the stream of consciousness technique lulls the reader's critical faculties and his demand for significant content. For example, Bloom's first reflection is "Extraordinary the interest they take in a corpse." Well, do women take an extraordinary interest in a corpse? And what is extraordinary about their interest?

These may seem impertinently literal questions to ask of occasional thoughts, but the incongruousness of the question attests to the mind's being lulled into accepting the stream of consciousness for its own sake. Joyce's strict adherence to chronology in this episode confirms his dedication to imitative form. Thus we witness the funeral party getting into the carriage, their waiting while the wreaths are put on board, their starting up, etc. This process seduces the mind into an accepting passivity. That women in Ireland traditionally prepared a corpse does not attest to their extraordinary interest. We do not learn what Bloom finds extraordinary about this interest. The passage reinforces the sense that such questions are out of place in stream of consciousness fiction.

Bloom's second thought: "Glad to see us go we give them such trouble coming" suffers the fault of the first. Are women glad to see us go? Do we give them such trouble coming? The passage does not allow an answer. Bloom's thoughts reveal little but their irrelevancy. When Bloom thinks of Molly and Mrs. Fleming making the bed for a corpse, he must also be thinking of his son. But Bloom reveals very little of his feelings about his son's death. Perhaps his not dwelling upon the subject indicates the subject is too emotional to consider. On other occasions Bloom considers Rudy's death, so this seems unlikely. Bloom's thought about the pain women suffer giving birth might reveal his sympathy for women in labour, but the Oxen of the Sun episode better reveals this sympathy. There is no hidden meaning to explain this passage. The stream of consciousness is often trivial, and the aesthetic theory, while it encourages the imitation of nature, in this case the stream of consciousness itself, provides no standard by which to distinguish the significant from the trivial. Thus triviality becomes an element of Bloom's character as a consequence of Joyce's imitative project. Gilbert states _Ulysses_ is no sheer imitation of reality: Joyce planted his themes in a thousand and one allusions. Nonetheless, imitating reality is the only purpose of a sizeable portion of the book.

In the Lestrygonians episode Joyce's concern to document a parallel to _The Odyssey_ undermines some of the significant themes of the episode. The technique of the Lestrygonians episode is peristaltic, the organ is the esophagus. The episode occurs at lunch time. Eating dominates the chapter shaping Bloom's thoughts, while allusions to peristalsis and its rhythms are common. These metaphors are often meaningful, as when Bloom reads the throwaway placed in his hand: "Bloo . . . Me? No Blood of the Lamb" (U, pp. 150-51). The identification of Bloom and the blood of the lamb suggests Leopold has suffered greatly but will be saved. Like Ulysses, Bloom has been severely tried, but his homecoming will save him. On the other hand, a throwaway is expendable as is the advertisement of Reverend Dowie, an American evangelist:

> His slow feet walked him riverward, reading. Are you saved? All are washed in the blood of the lamb. God wants blood victim. Birth, hymen, martyr, war, foundation of a building, sacrifice, kidney burnt-offering, druid's altars. Elijah is coming. Dr John Alexander Dowie, restorer of the church in Zion, is coming.
>
> Is coming! Is coming! Is coming!!!
> All heartily welcome. (U, p. 151)

Bloom's thoughts upon blood sacrifice conjure a bloodthirsty God; the repeated phrase "Is coming!" evokes peristalsis. Such associations are products of lunch time hunger. Although the ruling metaphors of this episode pertain to significant themes in Ulysses, it is difficult to escape the fact that Bloom's appetite determines his thoughts. God hungers for blood, because Bloom himself is hungry. When Bloom eventually tosses the throwaway in the river, it floats down the esophagus of the Liffey, a bolus, whose content joins the river's sewage. The gulls who ignore it are not to be gulled: "Not such damn fools. . . . Live by their wits." As Ulysses, Bloom also lives by his wits; he is not about to swallow the promises of salvation that Reverend Dowie brings. Although these passages have a point, the seriousness of these themes is damaged when so directly the product of an empty stomach.

As in the Lotus Eaters episode and the narcotic, Joyce here catalogues hundreds of references to food, many of which evoke revulsion because the Lestrygonians in _The Odyssey_ practiced the revolting rites of cannibals. The episode commences with a list of food:

> PINEAPPLE ROCK, lemon platt, butter scotch. A sugarsticky girl shovelling scoopfuls of creams for a christian brother. Some school treat. Bad for their tummies. Lozenge and comfit manufacturer to His Majesty the King. God. Save. Our. Sitting on his throne, sucking red jujubes white. (U, p. 150)

Such references continue throughout the episode:

> Underfed she looks too. Potatoes and marge, marge and potatoes. It's after they feel it. Proof of the pudding. . . .
>
> As he set foot on O'Connell bridge a puffball of smoke plumed up from the parapet. Brewery barge with export stout. England. . . . Vats of porter, wonderful. Rats get in too. Drink themselves bloated as big as a collie floating. . . . If I threw myself down? Reuben J's son must have swallowed a good bellyful of that sewage. . . . Also the day I threw that stale cake out of the Erin's King. . . . Two apples for a penny! Two for a penny! (U, pp. 151-52)

The number of references to food, and to revulsion in this passage typifies the episode. Thus the metaphors of eating and digestion adopt an independent life determining Joyce's message. In this episode Joyce satirizes a church that consumes people but that theme is present elsewhere in

Ulysses. Moreover, the reader feels Joyce might have chosen another metaphor to make his point about the church. The reason for so many references to food is Joyce's adherence to The Odyssey and to his plan. In the quotation just cited the phrase "Proof of the pudding," and the description of the smoke as a "puffball" contribute nothing to the text thematically speaking. Joyce might have chosen another metaphor to describe his puff of smoke, but he uses the word "puffball" because it describes the smoke well,but also because it is simply another item on his literary menu. The same is true of the phrase "Proof of the pudding."

The climax of this episode is the low point of Bloom's day when he feels he has been eaten and spewed.

> Things go on same; day after day: squads of police marching out, back: trams in, out. Those two loonies mooching about. Dignam carted off. Mina Purefoy swollen belly on a bed groaning to have a child tugged out of her. One born every second somewhere. Other dying every second. Since I fed the birds five minutes. Three hundred kicked the bucket. Other three hundred born, washing the blood off, all are washed in the blood of the lamb, bawling maaaaaa.
>
> Cityful passing away, other cityful coming, passing away too: other coming on, passing on. . . . Pyramids in sand. Built on bread and onions. Slaves. . . .
>
> No one is anything.
>
> This is the very worst hour of the day. Vitality. Dull, gloomy: hate this hour. Feel as if I had been eaten and spewed. (U, p. 164)

This vision of Bloom's which presents the futility of generation succeeding generation is largely the product of his not having eaten. Thus one begins to question the seriousness of the vision. Since food and digestion are not simply metaphors to convey sense, since they actually produce this vision of humanity, since they are, in short, the cause of Bloom's despair, it is impossible for them to serve as comments upon such despair. My question then is how seriously are we to take the climax of this episode when it is the product of frustrated appetite. In seeking again to catalogue as many references to food as possible, which Joyce does because it is lunch time, the metaphor has taken over the text as the primary concern. As it shapes the content of the episode, that content shares the limited nature of being the product of hunger and nothing more. Bloom's vision of humanity does exert a universal appeal but as the product of hunger and a queasy stomach that vision's seriousness is severely curtailed.

In _Ulysses_, a formalism derived in part from the aesthetic of _Portrait_ continues Joyce's naturalism and his penchant for reducing life to illustrate theory, thus displacing character and dramatic event as the major expressions of meaning. Of course, _Ulysses_ does not do this always. In fact, the novel's greatness lies in those dramatic scenes in which character and narrative event express a serious theme. Nonetheless, much of _Ulysses_ is devoted to fulfilling in an obscurantist fashion various techniques, arts, organs, colours and parallels to _The Odyssey_ regardless of dramatic considerations, as seen in the encyclopaedic catalogues. Gilbert has stated, with Joyce's full approval implicit, that the meaning of _Ulysses_ is not to be sought primarily in an analysis of character and narrative event but in allusion and in the techniques of the various episodes

> In most novels the reader's interest is aroused and his attention held by the presentation of dramatic situations, of problems deriving from conduct or character and the reactions of fictitious personages among themselves. The personages of _Ulysses_ are _not_ fictitious and its true significance does not lie in problems of conduct or character. . . . The meaning of _Ulysses_ . . . is not to be sought in an analysis of the acts of the protagonist or the mental make-up of the characters; it is, rather, implicit in the technique of the various episodes, in nuances of language, in the thousand and one correspondences and allusions with which the book is studded.

Making technique and allusion primary carriers of meaning displaces meaning invested primarily in character and narrative event. This partially results from Joyce's understanding of _quidditas_. An object in its essential nature is akin to the emblematic and to meaning invested in symbol and allusion, the aesthetic that prevails in _Finnegans Wake_. Exteriority and certainty are results of this reduction just as the emblematic reduction of real human features to their essential nature in any number of busts of Egyptian pharoahs conveys a people's certain faith in their ruler's divinity.

In the first conception of epiphanies as revealing the hidden meanings of mundane events, Joyce showed a penchant for hidden meanings. Each story in Dubliners presents a complex situation from real life whose hidden meaning the final climactic epiphany reveals. Allusions and correspondences, like the puns in Finnegans Wake, are simply a shorthand; the allusive method of Ulysses is itself an extension of the doctrine of epiphany with the long, complex story telling or narrative stripped away. The complex narrative of Ulysses is not in dispute. It is intractably there in this typical day in Dublin, in this city's extended quidditas that is Ulysses. My point is simply that the method of allusion has so proliferated as to compete with the novelistic aspects of Ulysses as the fundamental basis of meaning and that the aesthetic justification of this proliferation is to be found in Joyce's understanding Aristotle's dictum that art imitates nature to mean that it does so by concealing meaning in a welter of seemingly trivial detail and esoteric minutiae.

In a symbolistic fashion, the events of real life are the seemingly trivial tip of an ice floe below which hulks the giant form of its meaning. Joyce does not reduce his understanding of the complexity of life. In fact few writers could be said to consider these complexities so fully. Joyce reduces his representation, rather, to the tip of the ice floe. In other words, he frequently confines character and narrative event to the mundane sign, the ordinary detail that alludes to the ice floe's larger body, or meaning.

In this chapter, we have also seen that copying the structure and episodes of The Odyssey deprives character and narrative event of their power to motivate narration. In other words, many sections of Ulysses exist to fulfill a parallel to The Odyssey; they do not arise indigenously from the characters and events in Ulysses. For example, Stephen and Bloom go to the cabman's shelter because Joyce has chosen to fulfill his commitment to the structure of The Odyssey, not because the episode necessarily advances indigenous concerns in Ulysses. As I have shown, Joyce's illustrations of blind mechanism in the Wandering Rocks episode are even more remote than a motivation stemming from a parallel to The Odyssey: they illustrate Joyce's understanding of why Homer neglects to personify the wandering rocks. Specifically then, the reason for or the motive of Mr. Artifoni's mechanical gait is not to be found in the characters and events of Ulysses nor in a parallel to Mr. Artifoni to be found in The Odyssey but in Joyce's explanation of a curiosity in The Odyssey. The explanation of Bloom's nihilistic vision of birth and death in the Lestrygonians episode is similarly attributable to an obscure reference to the cannabalistic habits of the lestrygonians and to Bloom feeling queasy from an empty stomach, because it is past noon and he has not eaten. That the time of day and a reference to The Odyssey cause Bloom's vision deprives that vision of serious consideration. Compounding the reader's uneasiness at such motivation, Joyce often writes incisively as he does of Father Conmee's lack of charity which character and narrative event express. Thus Joyce juxtaposes the serious and the trivial, the novelistic and the arbitrary illustration of technique, parallel, art, etc.

The stream of consciousness technique compounds Joyce's concentration upon the arbitrary and the trivial as an analysis of Bloom's thoughts in the Hades episode revealed. A novelist cannot avoid the technical task of getting his characters from place to place, from one episode to another, but faithfulness to the temporal sequence dictated by the stream of consciousness and to the innumerable trivialities that actually pass through a person's mind elevates the arbitrary and the trivial unnecessarily and seduces the reader into a fictive framework in which it is incumbent upon him in accepting the technique to accept the trivial and the arbitrary, thus veering from the tradition of the novel in which a character's thoughts bear directly upon theme.

CONCLUSION

In tracing the development of Joyce's fiction in relation to his aesthetic and to the artist's disinterested, life-honouring stance, we have witnessed the growth of an art grounded in two finally incompatible aesthetic ideals: naturalism and romanticism. In naturalism, Joyce confirmed his allegiance to ordinary life amongst the lower classes. More importantly, the naturalistic tenet that environment determines character supported Joyce's bitter resentment of a social milieu that threatened to destroy his promise as an artist. His youthful response in _Dubliners_ made Dublin the centre of a spiritual paralysis that eventually afflicted all who remained in Dublin. Concurrently, Joyce believed art served life, and he believed fiercely he was an artist serving life. The romanticism expressed in _Chamber Music_, _Dubliners_, _Stephen Hero_, and _A Portrait of the Artist as a Young Man_ describes Joyce's identification of life with an idealistic romanticism devoted to adventurous freedom, to an idealistic and consuming worship of the Virgin, but most importantly to epiphany, the free artist's realisation of the threat posed to his soul and vocation by family, church, and nation.

In upholding both ideals, Joyce embodies their incompatibilities. In "The Sisters," "An Encounter," and

"Araby," he described Dublin's threat to the youthful Dublin-born protagonist and narrator and suggested the boy's probable victimisation, but his characterisation of the mature narrator in every story suggested the artist freed from threatening forces by his aesthetic stance and by epiphanic perceptions of Dublin. Thus, on the one hand, Joyce attempts to establish his naturalistic thesis that all Dubliners succumb to Dublin's hemiplegia; on the other hand, his main fictive technique of epiphany implies the narrator's freedom. Indeed, in each story of Dubliners, the narrator's lamenting Dublin's soul destroying environs suggests a standard of life his naturalistic thesis will allow him to imply only.

By transgressing his thesis, the narrator, Miss Ivors and Gabriel Conroy of "The Dead" do more than imply. Miss Ivors' alacrity and warmth charm Joyce, just as her original in actual life and her successor, Miss Clery, in Stephen Hero and Portrait, charmed him, thereby suspending his conviction that such characters must be spiritually dead.[1] In so suspending his thesis, Joyce honours the novelist's full response to what he finds life enhancing. Gabriel also is not spiritually dead. Had Joyce realised this, he would have been hard pressed to make "The Dead" the climactic expression of Dublin's paralysis. The symbolic ending of "The Dead," on the other hand, suggests Gabriel is spiritually dead. Thus, in the final analysis, Joyce supports his thesis and considers "The Dead" its climactic expression. Although the ending of "The Dead" disappoints the reader who wishes Joyce to realise he has transcended the restrictions of an untenable and reductive thesis, Miss Ivors, Gabriel Conroy, the narrator-artist, and the doctrine of epiphany are the promise upon which to found a great novelist's art.

Before we elaborated the significance of Joyce's aesthetic to his later work, we considered at length Joyce's serious practice of the aesthetic of Portrait. Perhaps the foremost analyst of Joyce's aesthetic is S. L. Goldberg who maintains that Joyce rejected the aesthetic of Portrait and thus that different aesthetics inform Stephen Hero, A Portrait of the Artist as a Young Man, and Ulysses. Joyce's consistent application of the aesthetic's terms in Portrait confirmed his allegiance to the aesthetic developed in the novel's fifth chapter. Moreover, comparing the aesthetic stated in Stephen Hero and Portrait revealed the same aesthetic theory informing both novels. Indeed, later in the thesis, we saw Joyce apply and develop that aesthetic in Ulysses.

Joyce's consistent practice of Stephen's theory resembles the application of his naturalism. Naturalism propped Joyce's certainty that Dublin paralysed all who remained there; by selecting from Dublin's milieu only those incidents that would illustrate and confirm his thesis, Joyce demonstrated his allegiance to naturalism. Similarly in Portrait, Joyce tailored his history to demonstrate the aesthetic. Both the naturalism and the aesthetic offer intellectual certainty. In fact, epiphanies present the perceiver with knowledge of the thing as it is. We were interested in both because they transgressed a novelistic responsiveness that does not reduce life to sustain theory or to demonstrate thesis, though that responsiveness can express a thesis and is perhaps a thesis, but not a reductive one.

These demonstrations of theory made probable the conjecture that the application of naturalism and the aesthetic stemmed from Joyce's personal need for some standard of order and knowledge. This need is a major theme in Portrait where Stephen in each chapter discovers some breakwater of order and elegance, only to find the battering currents of disorder the stronger force. The final breakwater is the aesthetic itself. Though Joyce modifies the aesthetic in Ulysses, its central terms remain unchallenged throughout his works. A brief consideration of the chaotic poverty of Joyce's youth helps confirm the hypothesis of his need for the order and stability the aesthetic theory provided. This is partially verified by the aesthetic theory's being an epistemology--an account of how aesthetic perceptions offer the perceiver knowledge of an object's quidditas.

Early sections of the thesis criticised Joyce for a weak naturalism and romanticism. Joyce's dropping the strict naturalism of Dubliners in Portrait, where he no longer speaks of paralysis from which the afflicted cannot escape, attests to Joyce's awareness of this weakness. In Portrait, Joyce speaks of nets one can fly by. The doctrine of epiphany and the artist's vocation in Portrait express the life Dubliners implied. Portrait states Joyce's aesthetic fully and the artist, Stephen, rather than the spiritually dead, is the protagonist. Thus Joyce himself remedied the weakness of his naturalism in Dubliners. Those who seek to defend Dubliners from the criticism of its naturalism are thus placed in the awkward position of defending the immature Joyce from the mature artist who thought Dubliners apprentice work. Ironically such defenders speak in the name of protecting Joyce; whereas, Joyce, by focusing upon his aesthetic and the artist in Portrait, abandons his strict naturalism and examines the artist as the positive expression of life. This is encouraging because it demonstrates Joyce's desire to adopt the novelist's stance. In the aesthetic, the artist's aloof stance is a partially successful attempt to describe the novelist's disinterest. But it is a qualified success only, since the artist's stance is aloof and withdrawn from his subject; whereas, disinterest is an unbiased expression of intimacy.

In Portrait and in the Nausicca episode of Ulysses, Joyce revealed his critical awareness of shortcomings embodied in his early romanticism, though he never abandons romanticism entirely, as he never abandons a naturalistic interest in the "here and now." In Portrait, the narrator's irony undermines Stephen's romanticism, but is not, as we have seen, synonymous with Joyce's rejection of Stephen's romantic discovery that he is an artist. Those critics who equate irony and Joyce's rejection of Stephen's romanticism and the aesthetic are then hard pressed to account for Joyce's continued application of the aesthetic throughout Portrait; they are equally pressed to explain away the obvious rightness of Stephen's discovery that he is an artist able to triumph over Dublin's deadening social forces. Indeed, to rob Stephen's discovery of its efficacy is to deprive the novel of its central meaning, as Goldberg does when he suggests that the conclusion of Portrait verifies Dublin's triumph. The maturity of the narrator who supposedly rejects Stephen's romanticism is not clearly enough defined to be considered the main subject of Portrait. Stephen, not the narrator, is the protagonist of Portrait. Joyce's irony about the romanticism in that novel indicates his doubts and qualifications concerning the novel's romantic content, but it does not represent his rejection of such romanticism. In Ulysses, Joyce continued to adhere to the romantic temper as one branch of a dialectic necessary to the creation of art.

In the Nausicaa episode, which re-enacts the beach scene in Portrait, Bloom's equanimity, his refusal to be infatuated and carried away by his virgin figure, Gerty, places Stephen's romanticism and assists in Bloom's general redefinition of stasis as equanimity and sympathy rather than romantic and mercurial flight as in Portrait. Bloom represents Joyce's full recognition of the sympathetic equanimity first described in Gabriel of "The Dead." Bloom's openness, his responsiveness, his refusal to be bitter or resentful, his refusal to adopt a biased belief or thesis that Dublin is paralysed are vivid testimony to Joyce's consummate achievement as a novelist responsive to life when and where he finds it. Molly's final "yes" which must be considered in the context of Stephen's "non serviam," extends this novelistic stance. In Bloom, Joyce rejects his former belief in Portrait that only the artist expresses life; he also rejects the cold, aloof stance of the narrator of the dramatic mode which promoted exteriority in his earlier works. Although Bloom replaces Stephen as the protagonist, and although he clearly represents Joyce's criticism of Stephen, Stephen's promise is greater than Bloom's, as Bloom recognises. The immature son, Stephen, must become the father, father of his soul, of his art, and of the world. He constantly fails to do so, but no other character promises so much in being able to assume this stance.

Despite the tremendous achievement Bloom represents, Ulysses is plagued by problems akin to the application of Joyce's naturalism in Dubliners. Thus our appreciation of the achievement Bloom embodies must accompany our recognition that Joyce, especially in the late revisions of Ulysses, was attempting to move away from the novel into the mode of Finnegans Wake. In itself such a shift entails no objections. One does not object to Joyce's experimentalism, but to his affirming Ulysses as a novel and to his negating it as a novel concurrently. The Telemachia begins squarely in the novel's tradition, but Joyce becomes increasingly dependent upon allusion to convey meaning. Thus the drama of meaning shifts away from considerations of character and event to the drama of allusions revealed in the ordinary. Joyce does not tailor life to support theory; theory becomes drama. Allusions become the drama mundane events ground.

Joyce's adherence to the plan of Ulysses, to demonstrations of art, technique, colour, narration, parallels to The Odyssey, etc., resembles his application of naturalism and aesthetic theory. Large sections of Ulysses flesh out such formal matters, often apart from any dramatic considerations of character, event, or theme, as we have witnessed in the vast catalogue of opiates in the Lotus Eaters episode, in the catalogue of food in the Lestrygonians, or in the illustrations of blind mechanism in the Wandering Rocks.

In many instances, the plan of Ulysses is primary, and the reader feels that Joyce began writing an episode to illustrate the plan before considerations of character and narrative event. Such adherence to plan and method parallels exactly the application of aesthetic theory and naturalism.

In Joyce's aesthetic belief that art imitates nature, in the aesthetic theory's stress upon formal relations of part to part, part to whole, and whole to part, and in the emblematic character of quidditas, wherein the object in its essence becomes a substitute for the object's manifest appearances, we find Joyce's justification for his method. The doctrine of quidditas leaves no room for ambiguity, for doubt, or for the unknown. This accounts in part for the exteriority and objective certainty that characterises Joyce's writing and that compromises his stance as novelist. Joyce's concentration upon technique as meaning reinforces his shift away from the novel where character and event are the primary vehicles of meaning.

The major technique of Ulysses is the stream of consciousness technique. Loyalty to that technique and to imitating the stream of consciousness again compromises the novelistic character of Ulysses because it entails describing those trivialities that actually are a part of daily consciousness. This loyalty is also supported by Joyce's aesthetic belief that epiphanies reveal the hidden meaning of ordinary events. Thus at the height of his achievement as novelist, Joyce increasingly promotes analogues to the naturalism that flawed Dubliners.

In Finnegans Wake, language and technique are the protagonists. The multi-lingual pun is the foremost reality of a work in which character and narrative event are subservient to a drama of gigantic archetypes coursing through history. In the aesthetic theory's distinction between an object's delusory appearances and their resolution at the instant of epiphany into the object's quidditas, is a justification for multi-lingual puns that are superficially meaningless, but which can be resolved by an epiphany exposing their quidditas. Giant archetypes like H.C.E. and A.L.P. are constant principles that extend the emblematic nature of epiphanies into a sense of history derived from Vico. They extend Joyce's formalism to an historical plane wherein archetypes repeat themselves endlessly and where the human population of Dublin, and, indeed, the world is little more than a mundane manifestation of those giant archetypes. Unlike Ulysses, Finnegans Wake makes no pretense of being a novel, but my use of the term to judge Ulysses is not, I think, solely confined to the literary form of the novel, for perhaps we expect the poet and the painter, as much as the novelist, to serve life and to ground his art in the immediacy of human experience.

NOTES

Introduction

[1] Michael Groden, Ulysses in Progress (Princeton: University Press, 1977), p. 20.

[2] The Telemachia, for example, firmly establishes Ulysses in the tradition of the novel.

[3] James Joyce, "James Clarence Mangan," The Critical Writings, ed. Ellsworth Mason and Richard Ellmann (New York: The Viking Press, 1970), pp. 73-74.

[4] Joyce, "James Clarence Mangan," pp. 73-74.

[5] James Joyce, Stephen Hero (London: Jonathan Cape, 1956), pp. 90-91.

[6] Irene Hendry Chayes, "Joyce's Epiphanies," Joyce's Portrait: Criticisms and Critiques, ed. Thomas E. Connolly (New York: Appleton-Century-Crofts, 1962), p. 219.

Chapter One

[1] The recurrence of these patterns in Ibsen's plays partially accounts for Joyce's rapt admiration of Ibsen's drama. In "Catalina," although Joyce considers Ibsen's defiant posture classical, its romantic nature is only too evident. Joyce writes of Ibsen as "content to hurl himself upon the world and establish himself there defiantly until his true weapons are ready to hand" (C.W., p. 100). Harry Levin in James Joyce: A Critical Introduction and Edmund Wilson in Axel's Castle are two of many critics to catalogue precedents for Joyce's naturalism. Joyce's romantic and naturalistic tendencies are also to be found in his admiration for Blake and Defoe.

[2] Joyce defends the artist as the proponent of life in the following passage from "Ibsen's New Drama": "When the art of the dramatist is perfect the critic is superfluous. Life is not to be criticised but to be faced and lived"

(C.W., p. 67). In his essay "James Clarence Mangan," Joyce writes of the poet's intense life, "taking into its centre the life that surrounds it and flinging it abroad again amid planetary music" (C.W., p. 82).

[3] James Joyce, Stephen Hero (London: Jonathan Cape, 1956), pp. 90-91.

[4] Joyce, Stephen Hero, pp. 90-91. Subsequent references are incorporated in the text.

[5] Robert Scholes and Richard M. Kain, eds. The Workshop of Dedalus (Evanston, Illinois: Northwestern University Press, 1965), p. 64.

[6] Joyce, "James Clarence Mangan," p. 83.

[7] James Joyce, A Portrait of the Artist as a Young Man (New York: The Viking Press, 1974), p. 214.

[8] James Joyce, Dubliners: Text, Criticism and Notes, eds. Robert Scholes and A. Walton Litz (Middlesex, England: Penguin Books Ltd., 1979), p. 19.

[9] The first of many such references to Stephen's quest for his ideal green rose is to be found in "the green wothe" of the first page of Portrait. Another follows on page twelve: "Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could."

[10] The martinet's perverted spirit by association taints these romantic avenues of escape.

[11] In a letter to C.P. Curran (July, 1904), Joyce speaks of his intention in Dubliners, "to betray the soul of that hemiplegia or paralysis which many consider a city." Richard Ellmann, ed., Selected Letters of James Joyce (New York: The Viking Press, 1975), p. 22. These sentiments are repeated in a letter to Grant Richards (May 5, 1906) when Joyce writes: "My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis" (Selected Letters, p. 83).

[12] In the Telemachus episode, Haines plays Corley's part as conqueror, while Mulligan enacts Lenehan's jocular treacheries. When the old milkwoman of that episode arrives with her wares, Stephen identifies Haines and Mulligan in their respective roles: "A wandering crone . . . serving her conqueror and her gay betrayer. . . . She bows her old head to a voice that speaks to her loudly . . . me she slights" James Joyce, Ulysses (Middlesex, England: Penguin Books Ltd., 1968), p. 20.

[13] Selected Letters, p. 22.

[14] Something of Joyce's true feelings for Nora and their escape to the continent enters this passage.

[15] J. Mitchell Morse, "Proteus," in James Joyce's Ulysses: Critical Essays, eds. Clive Hart and David Hayman (Berkeley and London: University of California Press, 1974), pp. 30-31.

[16] A detailed description of Goldberg's position is to be found in chapter two of this thesis.

[17] Morse, "Proteus," pp. 31-32.

[18] The second chapter of this thesis (pages 69-73) discusses Joyce's exposure of Lynch.

[19] Morse, "Proteus," p. 33.

[20] Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York: Collier Books, 1962), p. 90.

[21] Joyce, "Eveline," Dubliners, p. 40.

[22] Although the endings of "The Sisters," "An Encounter," and "Araby" suggest a difficult if not bleak future for the protagonist, his youth excludes him from being considered a victim of spiritual paralysis.

[23] Joyce repeatedly stresses Miss Ivors' warmth and friendliness.

[24] That Joyce questions Miss Ivors' nationalism does not mean that he reduces her to an illustration of his opposition

to such nationalism.

[25] Michael Furey's romantic sacrifice continues the romantic tradition of Joyce's early poetry. Furey defines love rather badly, given Gabriel's own compassionate and sympathetic concern.

[26] Florence Walzl in her article "Gabriel and Michael: The Conclusion of 'The Dead'" fully documents this division characteristic of critical interpretations of the ending of "The Dead." See Dubliners: Text, Criticism, and Notes, p. 396.

[27] Richard Ellmann, "The Backgrounds of 'The Dead'," Dubliners: Text, Criticism, and Notes, p. 396.

[28] Ellmann, "The Backgrounds of 'The Dead'," p. 396.

[29] A full list of such interpretations is included in footnote two of Florence Walzl's essay "Gabriel and Michael: The Conculsion of 'The Dead'," p. 424.

[30] Consider "The Backgrounds of 'The Dead'" and "Gabriel and Michael: The Conclusion of 'The Dead'."

[31] Ellmann, "The Backgrounds of 'The Dead'," p. 397.

[32] Walzl, "Gabriel and Michael: The Conclusion of 'The Dead'," p. 443.

[33] Walzl, "Gabriel and Michael: The Conclusion of 'The Dead'," p. 443.

Chapter Two

[1] S.L. Goldberg in The Classical Temper and William T. Noon in Joyce and Aquinas share the view that radically different aesthetic theories inform Portrait and Ulysses. Noon writes: "the defense in Ulysses of Shakespeare as a dramatic poet is based not on the principle of the Portrait that the dramatic artist 'is refined out of existence' but on the principle that the artist puts himself, not that which he has apprehended but that which he is, into his work." William T. Noon, Joyce and Aquinas (New Haven and London:

Yale University Press, 1963), p. 57. In the cases of Stephen Hero and Portrait, Noon contrasts the "manner in which these same notions are presented" (Joyce and Aquinas, p. 12).

[2] Noon, Joyce and Aquinas, p. 23.

[3] S.L. Goldberg, The Classical Temper: A Study of James Joyce's Fiction (London: Chatto and Windus, 1969), p. 33.

[4] Stuart Gilbert, James Joyce's Ulysses (Middlesex, England: Penguin Books Ltd., 1969), p. 15, footnote one.

[5] Gilbert, James Joyce's Ulysses, p. 8.

[6] On page ninety-five of A Reader's Guide to James Joyce, W. Y. Tindall writes: "From the documents printed by Herbert Gorman in his biography of Joyce we know that Stephen's aesthetic theory was Joyce's once. But there is no justification in the text of A Portrait for thinking the theory still his." For Tindall, the theory becomes a way of "showing an egoist up" (A Reader's Guide to James Joyce, p. 95). "Joyce's work must be distinguished sharply from the theory of his inconsistent aesthete" (A Reader's Guide to James Joyce, p. 96). Tindall continues to hold this view concerning the aesthetic in Ulysses: "Stephen's tiresome argument is also a device for showing Stephen up again . . . . Whatever Stephen says he is no Joyce. Talking about art is no substitute for art" (A Readers Guide to Joyce, p. 176). In Joyce: The Man, the Work, the Reputation, Magalaner and Kain write: "More to the point, we feel, is the question of extended expositions of aesthetic theories at all in a novel like the Portrait. No one would dispute Lynch's complaint that they have 'the true scholastic stink'. The book certainly could have stood as a finished work of art if the elaborate analyses of the beautiful and the lyrical, say, had not been included" (p. 134).

In his biography James Joyce, Richard Ellmann considers Joyce's interest in aesthetics "play": "Having played esthetics long enough to refresh himself, Joyce returned to his novel early in December" (p. 197). Goldberg maintains: "His [Stephen's] own callow poetry in the novel ('Are you not ardent of weary ways' and so on) is, as we perceive, an illustration of, and a critical judgement on, not only the theory but also on the underlying attitudes the theory expresses" (The Classical Temper, p. 55). Noon also supports these views when he writes: "The comparison of the artist with the God of creation, who 'remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails', is the climax of Joyce's ironic development of the Dedalan aesthetic" (Joyce and Aquinas, p. 67). Finally Robert S. Ryf, who supports the position that Joyce applied Stephen's aesthetic, writes: "Alienation and deflation go hand in hand most devastatingly in the scene in which Stephen expounds his esthetic theories to Lynch. The comments of this irreverent audience of one--his hangover, Venus' backside and cowdung--serve as agents of both alienation and deflation. At every turn throughout the discourse his mundane applications of Stephen's theories serve to point a finger of ridicule at them." Robert S. Ryf expresses these sentiments in A New Approach to Joyce: The Portrait of the Artist as Guidebook (Berkeley and Los Angeles: University of California Press, 1966), p. 162.

[7] Goldberg, The Classical Temper, p. 33.

[8] Joyce gives credence to the cliche in "Trust Not Appearances" (The Critical Writings, p. 16): "It is the eye that reveals to man the guilt or innocence, the vices or the virtues of the soul. This is the only exception to the proverb 'Trust not appearance'."

[9] Joyce, Portrait, p. 206.

[10] Goldberg, The Classical Temper, p. 48.

[11] Consult footnote six above.

[12] Ellmann's account differs from this and is perhaps more accurate: "The remark about Chamber Music refers to an episode, much distorted in after accounts, which occurred about a month before. Gogarty, who was then in Dublin, had brought Joyce to visit Jenny, an easy going widow, and while they drank porter Joyce read out his poems, which he carried with him in a large packet, each written in his best hand in the middle of a large parchment. The widow was pleased enough by this entertainment, but had to interrupt to withdraw behind a screen to a chamber pot. As the two young men listened, Gogarty cried out, 'There's a critic for you!' Joyce had already accepted the title of Chamber Music which Stanislaus had suggested." Whether Joyce conjured such fundamental associations after the fact of the poems or before, any irony implied by the title does not prevent Joyce from seriously accepting the poems' content.

[13] B. Reynold and D. L. Sayers, eds., The Divine Comedy (Middlesex, England: Penguin Books Ltd., 1962), p. 231 of

the Paradiso.

[14] Although Ryf believes Joyce applied the aesthetic theory, he associates the trite villanelle with Joyce's ironic rejection of "Stephen's 'conversion'" (A New Approach to Joyce, p. 161). To the extent that Stephen's villanelle faithfully represents his aesthetic, then an ironic treatment of that poem by the author necessarily implies an ironic rejection of the aesthetic. By associating the ironic treatment of both poem and conversion, Ryf commits himself to a rejection of the aesthetic again to the extent that the poem reflects the theory. Tindall is much more definite in his rejection of both poem and theory. We have already seen him equate irony with rejection. Of the aesthetic and the villanelle, he writes: "Good on the whole, the theory nonetheless is of a kind that an arrogant boy, without aesthetic accomplishment, would display to keep his ego up. That this splendid theory precedes the mediocre verses supports . . . the prevailing irony" (A Reader's Guide to James Joyce, p. 95).

[15] Goldberg, The Classical Temper, p. 32.

[16] Joyce, Stephen Hero, p. 84. Further evidence of his rejection of that principle is to be found in the following passage from Stephen Hero: "That inmost region [of art] will never yield its secrets to one who is enmeshed with profanities. Chief among these profanities Stephen set the antique principle that the end of art is to instruct, to elevate, or to amuse. 'I am unable to find even a trace of this Puritanic conception of the esthetic purpose in the definition which Aquinas has given of beauty" (S.H., p. 84).

[17] Stephen's definition of the beautiful admits the beauty of any object and hence cannot be taken to represent the pale aestheticism devotion to the beautiful commonly evokes.

[18] Goldberg, The Classical Temper, p. 44.

[19] Gilbert, James Joyce's Ulysses, p. 32.

[20] Gilbert, p. 32.

[21] Gilbert, p. 32.

[22] Goldberg, The Classical Temper, p. 33.

[23] Gilbert, James Joyce's Ulysses, p. 15, footnote one.

[24] Gilbert, p. 16.

[25] Gilbert, p. 32.

[26] Gilbert, p. 10.

[27] Gilbert, pp. 19-20.

[28] Gilbert, p. 20.

[29] Gilbert, p. 19.

[30] Gilbert, p. 30.

[31] Gilbret, p. 31.

[32] Gilbert, p. 31.

[33] Gilbert, pp. 20-21.

[34] Gilbert, p. 32.

[35] Gilbert, p. 31.

[36] Gilbert, p. 31.

Chapter Three

[1] Ellmann, The Selected Letters, pp. 109-110.

[2] Marshall McLuhan, "Joyce, Aquinas, and the Poetic Process," Joyce's Portrait: Criticisms and Critiques, ed. Thomas E. Connolly (New York: Appleton-Century-Crofts, 1962), p. 252.

[3] McLuhan, p. 252.

[4] McLuhan, p. 256.

Chapter Four

[1] Gilbert, James Joyce's Ulysses, p. 15, footnote one.

[2] Joyce, Ulysses, p. 32. The riddle reads: "The cock crew/ The sky was blue:/ The bells in heaven/ Were striking eleven./ Tis time for this poor soul/ To go to heaven."

[3] Ulysses, p. 656.

[4] Don Gifford and Robert Seidman, Notes For Joyce (New York: E. P. Dutton and Co., Inc., 1974), p. 10.

[5] Gifford and Seidman, p. 21.

[6] Gifford and Seidman, p. 21.

[7] Gifford and Seidman, p. 20.

[8] Both Joyce and Stephen invest romantic content in the poet's Aristotelian allegiance to the kind of thing that might have taken place.

Chapter Five

[1] Gifford and Seidman quote from Boehme's Signatura Rerum in Notes for Joyce, p. 32.

[2] Gifford and Seidman, p. 32.

[3] Morse, "Proteus," p. 30.

[4] Gilbert, James Joyce's Ulysses, p. 197.

[5] Gilbert, p. 199.

[6] Such an entelechy is not causal except as Aristotle understands causation.

[7] Gilbert, p. 298.

[8] Gilbert, p. 189.

Chapter Six

[1] The encyclopaedic nature of the late revisions of Ulysses is the major thesis of A. Walton Litz in The Art of James Joyce: Method and Design in Ulysses and Finnegans Wake (Oxford: Oxford University Press, 1968).

[2] Gilbert, James Joyce's Ulysses, p. 33.

[3] Gilbert, p. 21.

[4] Gilbert, pp. 19-20.

[5] Arnold Goldman, The Joyce Paradox (London: Routledge and Kegan Paul, 1966), p. 98.

[6] Goldman, p. 97.

[7] Gilbert, James Joyce's Ulysses, p. 295.

[8] Goldman, The Joyce Paradox, p. 98.

[9] Goldman, p. 98.

[10] Goldman, p. 100.

[11] Goldman, p. 100.

[12] Gilbert, James Joyce's Ulysses, p. 205.

[13] Gilbert, p. 205.

[14] Gilbert, p. 205.

[15] Gilbert, p. 201.

[16] Gilbert, p. 208.

[17] Morse, "Proteus," p. 42.

[18] Morse, p. 49.

Conclusion

[1] In *Stephen Hero*, Joyce indicates that Miss Clery and Miss Ivors differ in name only. He writes of Miss Clery: "She sat beside him on the sofa and he found out that she was studying in the same college with Miss Daniels and that she always signed her name in Irish. She said Stephen should learn Irish too and join the League. . . . Stephen therefore spoke very formally and always addressed her as 'Miss Clery'. She seemed on her part to include him in the general scheme of her nationalising charm; and when he helped her into her jacket she allowed his hands to rest for a moment against the warm flesh of her shoulders" (S.H., pp. 51-52). Miss Ivors and Miss Clery thus share the formal address of Miss; they share an avid interest in Irish nationalism, and a "warm" physical presence that Joyce calls "nationalising charm." This charm led Joyce in actual life to a very brief study of Irish, though he was convinced of the futility of such nationalistic pursuits. In other words, Miss Ivors' or Miss Clery's charms overcame Joyce's bitter scepticism. Miss Clery's religious devotion in *Portrait* does not discourage Stephen's romantic interest any more than Miss Ivors' nationalism in "The Dead" prevented Joyce from responding fully to her charms, thus lifting Miss Ivors from the pall of spiritual paralysis and Joyce from an artistry that curtailed such expressions of life in order to establish an untenable and reductive thesis.

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APPENDIX I

MUSIC IN JOYCE'S AESTHETIC

Music assumes a special status in Joyce's aesthetic and fiction. Music was important enough to Joyce for him to think embracing his vocation as a writer entailed sacrificing his career as a singer.

> James Joyce himself, had he not chosen literature, would (as all who have heard him sing are convinced) have made his mark as a singer. The 'gift of minstrelsy' was in his blood. His father was reputed to have the best tenor voice in Ireland; his great aunts, pupils of Michael Balfe . . . trilled and warbled in a Dublin church up to the age of seventy, and his son is carrying on the family tradition. Until his death the first question Dubliners of his generation asked about the author of _Ulysses_ was apt to run: 'Books? Yes, of course, he has written some books. But--_how is his voice_? The story of Joyce's abandonment of this career, much to the chagrin of his Italian teacher, who heard in him the promise of a future de Rezke, remains yet to be written. (Gilbert, p. 212)

Music is fundamental to Joyce's literary art, to his aesthetic and indeed to the creative process itself. Joyce's career as a writer began with a lyric poetry that begged a musical score, and throughout his career, Joyce devoted special attention to the music of his prose, to music as a constant source of allusion and to music as a serious subject for art. Historically Joyce shares the symbolist's aesthetic in which art aspires to music. Music is central to Joyce's aesthetic, for art, like a song of

Shakespeare's, we recall, is to be free from purpose and explicit content. The stress the aesthetic theory places upon the structural relation of part to part, of the part to the aesthetic whole and vice versa is itself a musical analogue in Joyce's formal aesthetic--one that makes structure apart from content the source of aesthetic appreciation. But the significance of music to Joyce's art is not to be confined to formal aesthetic considerations alone nor to the creative process itself where musical rhythm is the fundamental creative entelechy,the rhythmical prelude and finale of epiphanies, a major vehicle of meaning in Joyce's fiction from Dubliners to Finnegans Wake. Music intimately enfolds Joyce's central subjects. For example, Joyce's preoccupation with the Virgin Mary, emblem of purity, sexual attraction and forgiveness shares music's character and its tidal magneticism. She is the "goddess" or divinity of Joyce's creative impulse and her purity, love and forgiveness are central to his art despite his satirizing her in the Nausicaa episode.

Throughout this examination of Joyce's aesthetic, I have tried to demonstrate the necessity of a literary method sensitive to the strengths and weaknesses of Joyce's art as they result from his ideas about art. Joyce is undisputedly a genius, but Joyce's genius requires, not endless adulation from his appreciators and critics, but a balanced assessment of strengths and weaknesses. An examination of music's place in Joyce's aesthetic, in the works at large, and especially in the Sirens episode of _Ulysses_ provides an opportunity to demonstrate the required balance, while it rounds out the treatment of Joyce's aesthetic.

The central place of music in the early works is immediately evident from the title of Joyce's first collection of poetry, _Chamber Music_. In the first poem of the collection, Joyce identifies music with nature and love. The poem also demonstrates Joyce's desire to write lyrics that imitate music and that aspire to the meanings and moods characteristic of music.

> Strings in the earth and air
> Make music sweet;
> Strings by the river where
> The willows meet.
>
> There's music along the river
> For Love wanders there,
> Pale flowers on his mantle,
> Dark leaves in his hair.
>
> All softly playing,
> With head to the music bent,
> And fingers straying
> Upon an instrument.

In this romantic period piece, the earth, air, the river, and the flowers entice the artist's sensibility as a musician's fingers caress a lute. Love, music and the landscape strike a moving harmony, a melancholy beauty reminiscent of Dowland's songs. So the poem's mood and the power of music partake the ambience of a revered and courtly antiquity, as partially conveyed by the patient formality of the poem's structure. Given Joyce's admiration for Shakespeare's songs, the subtle rhythms of this poem fall a fraction shy of stating art's aspiration to a musical freedom and life, as in our familiar quotation about Shakespeare's song.

> For him a song by Shakespeare which seems so free and living, as remote from any conscious purpose as the rain that falls in a garden or as the lights of evening discovers itself as the rhythmic speech of an emotion otherwise incommunicable or at least not so fitly. (SH, p. 84)

The freedom from purpose, the natural elements of garden and rain, the rhythmic flow of emotion and language are common to the poem and the quotation from Stephen Hero. Although the poem at first appears to address no one in particular, the lyric, like many of its fellows, appeals to an admired lady the poet woos, so that the poem's music is a rhetoric intended to allure a distant lover. We don't know this lover's identity. In fact the poem addresses some seductive, virgin purity rather than any specific person. The poem's love and its tenor of seduction characterise the musical mode throughout Joyce's work. And Joyce's use of music is haunted by the most seductive virgin of all, the Virgin Mary.

At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and the sighs
Of harps playing unto Love to unclose
The pale gates of sunrise?

When all things repose do you alone
Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering in antiphon
Till night is overgone?

Play on, invisible harps, unto Love,
Whose way in heaven is aglow
At that hour when soft lights come and go,
Soft sweet music in the air above
And in the earth below.

The "lonely watcher of the skies," the dawn searching Petrarchan lover, adopts the watching stance characteristic of Stephen in Portrait during epiphanies. While others sleep, the lonely watcher rises to witness dawn's aubade. He is self-consciously alone, exiled. Love and music embody "the earth," "the air" and "the night wind." They offer to release him from his self-conscious exile. In the fourth poem of Chamber Music, the poet's love is compared to the Virgin Mary:

When the shy star goes forth in heaven
All maidenly, disconsolate,
Hear you amid the drowsy even
One who is singing by your gate.
His song is softer than the dew
And he is come to visit you.

The "shy star" is "Mary, star of the sea (U, p. 344)," described in the opening of the Nausicaa episode as "her who is in her pure radiance a beacon ever to the stormtossed heart of man"(U, p. 344)." The self-conscious, exiled poet moved to love is storm-tossed, and he seeks refuge in the love of a virgin maiden who offers sexual repose. The poems are very Catholic love lyrics, and music itself is identified with the merciful repose offered to the poet-lover by a woman figure akin to the Virgin Mary. Thus in the early poetry, we witness the sexual and religious power of music which exerts its rhythmic pulse upon Joyce's writing and bids the exiled, storm-tossed man refuge in a virginal purity and beauty that is sexual and religious.

In Dubliners, Joyce associates music with love's appeal to a sufferer of great trials. Frank and Eveline in "Eveline," Maria in the short story "Clay," and Aunt Julia who sings "Arrayed for the Bridal" in "The Dead" demonstrate this assertion. Aunt Julia's great trial is being a spinster who will never marry; she expresses her longing for romance in her song. Although music plays a less significant role in Dubliners than in Chamber Music, in "Araby" the boy's romantic worship of his Virgin Mary (Mangan's sister) to whom he addresses "strange prayers and praises" is contained in the story's title, an allusion to a song of romantic worship by Fredrick Clay and W. G. Wills. Other stories in Dubliners make music symbolic of family harmony or the adventurous freedom of Bohemian life. In

"Two Gallants," the ungallant behaviour of Corley and Lenehan evokes an Irish harpist whose playing of "Silent, O Moyle" calls forth images of romantic Ireland betrayed. The slavey whom Corely and Lenehan characteristically betray dresses in the colours of the Virgin. "She wore a blue dress and a white sailor hat," to suggest a betrayal of the romantic associations of the Virgin, but the stress upon music in Dubliners remains minor.

Music is more important to Portrait. Aside from Stephen's romantic investment in the green rose of his song "O, the green wothe botheth," one of the earliest references to music in Portrait occurs moments before Stephen appears in his school play.

> The sentiments of the opening bars, their langour and supple movement, evoked the incommunicable emotion which had been the cause of all his day's unrest and of his impatient movement of a moment before. His unrest issued from him like a wave of sound: and on the tide of flowing music the ark was journeying, trailing her cables of lanterns in her wake. (P, p. 75)

The quotation recalls Stephen's advocation that art express the freedom of a Shakespearean song. In both passages, music evokes "incommunicable emotion" at the instant of epiphany. Music's power to evoke otherwise incommunicable emotion expresses Stephen's idea of the end art serves. The music raises emotions Stephen never felt previously and purges them, leaving a deep calm conveyed by the drifting ark and the tidal power of music. Thus music in this passage is synonymous with silent stasis of aesthetic apprehension and with the power of epiphanies to raise and purge emotions. Music is again identified with the sea's tides and power.

The rhythmic flow of music induces the lucid indifference of the aloof artist.

> The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward. What music? The music came nearer and he recalled the words of Shelley's fragment upon the moon wandering companionless, pale for weariness. (P, p. 103)

Stephen experiences a similar lucid indifference after sinning with prostitutes. The similarities in the two passages confirm music's associations with epiphanic disinterest and with a fundamental sexuality.

> At his first violent sin he had felt a wave of vitality pass out of him and had feared to find his body or his soul maimed by the excess. Instead the vital wave had carried him on its bosom out of himself and back again when it receded: and no part of body or soul had been maimed but a dark peace had been established between them. The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. (P, p. 103)

The vast starry life that carries Stephen's soul outward and then inward is a "distant music" that suggests Shelley's poetry and epiphanies. In the last quotation, this motion also describes the process of sin, the vital sexual wave that establishes "a dark peace," "an indifferent knowledge of himself." The vital waves of sexuality and music again suggest the tides. Although the music here describes sin, the accepting embrace of a prostitute is not entirely foreign to the embrace of the merciful Virgin Mary. In Ulysses and indeed in "Araby" the Virgin Mary is a powerful sexual figure, though she remains in the following quotation musical, forgiving and pure.

> In a wide land under a tender lucid evening sky, a cloud drifting westward amid a pale green sea of heaven, they stood together, children that had erred. The error had offended deeply God's majesty though it was the error of two children, but it had not offended her whose beauty is not like earthly beauty, dangerous to look upon, but like the morning star which is its emblem, bright and musical. (P., p. 116)

The tone of this passage is mockingly sanctimonious; nonetheless, the Virgin's heavenly beauty is "bright and musical"; she is associated with the sea; and she addresses sinners she will forgive. The wading girl in chapter five of Portrait dressed in blue and white, the Virgin's colours, is Virgin Mary and sea nymph. She calls Stephen to his vocation in the name of earthly beauty, and she characterises the climactic epiphany of the novel. The epiphany begins with a rhythmic prelude that announces the inception of epiphany and repeats many of the complex associations I have described.

> Towards Findlander's church a quartet of young men were striding along with linked arms, swaying their heads and stepping to the agile melody of their leader's concertina. The music passed in an instant, as the first bars of sudden music always did, over the fantastic fabrics of his mind, dissolving them painlessly and noiselessly as a sudden wave dissolves the sandbuilt turrets of children. Smiling at the trivial air he raised his eyes to the priest's face and, seeing in it a mirthless reflection of the sunken day, detached his hand slowly which had acquiesced faintly in that companionship. (P, p. 160)

Music's occasional and free nature, its ability to dissolve barriers, its tidal allure to be associated with a sexual yet virgin wading girl terminate Stephen's temptation to join the priesthood.

After Stephen encounters the wading girl, he writes his villanelle, revealing music's identification with the creative process itself which begins in music:

> Towards dawn he awoke. O what sweet music! His soul was all dewy wet. Over his limbs in sleep pale cool waves of light had passed. He lay still, as if his soul lay amid cool waters, conscious of faint sweet music. His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as the purest water, sweet as dew, moving as music. But how faintly it was inbreathed, how passionlessly, as if the seraphim themselves were breathing upon him! (P, p. 217)

Stephen's sentiments are overdone; the author is decidedly ironic when describing the seraphim breathing upon Stephen, but this passage shares the associations and images of the other passages examined. Stephen denies the sexuality of the creative impulse that prompts him to write his villanelle, though one questions that denial when reading of his "dewy wet" soul. Music, water, creativity and sexuality are conjoined. Some few lines later Stephen speaks of creation as virgin birth thus identifying the imagination with the Virgin Mary. "O! In the virgin womb of the imagination the word was made flesh (P, p. 217)." As Stephen creates the verses of his villanelle, he recalls the images that accompanied his encounter with the girl on the beach. Musical rhythm terminates the act of creation. The rhythm "died away, ceased, began again to move and beat." Finally Stephen's words are like "incense ascending from the altar of the world." "Smoke went up from the whole earth, from the vapoury oceans, smoke of her praise." Art is an epiphanic sacrament celebrating the Virgin. The calm of epiphany here suggests the ending of the Scylla and Charybdis episode:

> Laud we the gods
> And let our crooked smokes climb to their nostrils
> From our blessed altars (U, p. 218)

Thus far in our examination of music we have noted its association with the creative process and the doctrine of epiphany. We have noted its tidal allure, its deeply sexual appeal to the exiled, storm-tossed man and its ultimate connection with the Virgin Mary. In the Sirens episode of Ulysses whose art is music, Joyce continues to express music's powerful associations as outlined in our examination of his works prior to Ulysses. The technique of this episode is the Fuga per canone. In Notes for Ulysses, under the heading of 'correspondences,' Gifford writes: "Sirens--barmaids; the Isle--the bar"(p. 238). This certainly marks the bare bones of a correspondence, but the song of the sirens and the musical mode of the episode bespeak a universal allure characteristic of Joyce's handling of music. In this episode, Molly Bloom is a siren who exerts a universal attraction that transcends the individual egos of particular men while that attraction elevates Molly to the status of archetypal earth mother. If we recall the treatment of music in the poems we examined in Chamber Music, we will realise how completely the mythical sirens embody the complex associations we have discovered. The Sirens' song exerts its deeply sexual allure to the wanderer lost at sea. The sirens promise fulfillment and perhaps love. Although they are not pure, their appeal, like the Virgin's, is to the lost soul in search of mercy, acceptance and forgiveness. Although Bloom's materialism prompts his realisation that the democratic appeal to all men falsifies, music continues to embody the powerful characteristics we have discovered. Joyce catalogues many sirens in this episode. The alluring barmaids, Misses Douce and Kennedy, are sirens, as is the shopgirl who smiles upon Bloom. An advertisement for cigarettes featuring "a swaying mermaid," Bloom's pornographic novella, Sweets of Sin, Molly, music and the Virgin Mary are all siren figures who voice a public allure strengthened by the listener's illusion that they appeal to him personally rather than to all. Bloom's perceptive realisation that these sirens address all renders the sirens impersonal and frees him from their kinetic allure. His realisation constitutes his Odyssean triumph over them but as in The Odyssey, the sirens' call is irresistible and can only be avoided by a premeditated cunning. Thus, music continues to be synonymous with the characteristics we have isolated. Despite Bloom's triumph, the appeal of music is fundamental to Joyce's creativity; it constitutes a genuine religious impulse, a surprising feature, given Joyce's highly guarded apostasy.

The sirens' appeal sounds in a tuning fork struck before Dedalus and Dollard commence to sing.

> From the saloon a call came, long in dying. That was a tuningfork the tuner had that he forgot that he now struck. A call again. That he now poised that it now throbbed . . . pure, purer, softly and softlier, its buzzing prongs. Longer in dying call. (U, p. 263)

The alluring siren-voice of the tuning fork is a repeated "call," entrancing and beckoning the listener. Its long "dying call" and throb are also sexual. I begin my examination with this minor siren voice because it characterises so well the sirens' appeal. Consider, for example, the barmaids, Misses Douce and Kennedy. Their "bronze by gold" hair, satin blouses, their perfume and sexuality, like the rose in Miss Douce's bosom, are a musical allure, a tidal magneticism to the wave-worn likes of Dedalus and Dollard. Bloom-Odysseus' saving scepticism and materialism are revealed when Bloom almost succumbs to the practiced smile of a shopgirl.

> At four she. Winsomely she on Bloohimwhom smiled. Bloo smi qui go. Ternoon. Think you're the only pebble on the beach? Does that to all. For men. (U, p. 262)

The siren-call of this shopgirl's smile addresses all men for an ulterior motive as Bloom realises, thus escaping her public appeal. The Virgin Mary like the shopgirl and the barmaids is both siren and public figure. She too beckons all men to her:

> By Bassi's blessed virgins Bloom's dark eyes went by. Blue-robed, white under, come to me. . . . All comely virgins. That brings those rakes of fellows in: her white. (U, p. 258)

The virgins' call, sexual and alluring, repeats the sentiments of Simon Dedalus' song "Come, thou lost ones," the Virgin Mary's appeal. The virgins also recall Bloom's attraction to Gerty's white under clothes, white symbolising the virginity and purity that attracts rakes. An advertisement features "A swaying mermaid smoking mid nice waves. Smoke mermaids, coolest whiff of all. Hair streaming: lovelorn. For some man. For Raoul (U, p. 262)." The mermaids or sirens advertising cigarettes seductively call the love-lorn Bloom, who is fully aware of Molly's tryst with Boylan at four. The reference to The Sweets of Sin suggests pornography asserts the same democratic come hither as the other sirens in the episode.

Molly too is a siren figure luring Boylan, the "conquering hero" to her bed. The Penelope episode reveals that Boylan has no special place in Molly's affections. Perhaps a siren figure himself, Boylan's appeal for Molly and for the barmaids is that of the public Don Juan. Boylan succumbs to Molly's appeal, and his symbolic death is perhaps this failure to be anything more to those whom he seduces than the public rake. In contrast, Bloom is the "unconquered hero" whose heroism lies in his recognition that, though the sirens appear to address his love-lorn state, this appeal is false, since their call is addressed to all men, but especially to those susceptible lost ones. Boylan fits this category as much as Lenehan, Simon Dedalus or Bloom.

Music's cathartic power and its fulfillment of the paradigm we have exhibited is most evident in Simon's song and in his audience's reaction. When Simon sings "--Sorrow from me seemed to depart (U, p. 272)," he reveals music's cathartic power. The audience's reaction reveals other aspects of our paradigm.

> Through the hush of air a voice sang to them, low, not rain, not leaves in murmur, like no voice of strings of reeds or whatdo you call them dulcimers, touching their still ears with words, still hearts of their each his remembered lives. Good, good to hear: sorrow from them each seemed to from both depart when first they heard. (U, pp. 272-73)

This quotation reminiscent of the poems of Chamber Music blends music with the wind, strings, and the poet's heart. The sexual nature of music characterises the following passage:

> Tenderness it welled: slow, swelling. First it throbbed. That's the chat. Ha, give! Take! Throb, a throb, a pulsing proud erect. Words? Music? No it's what's behind. (U, p. 273)

The first part of this quotation imitates the physiology of the voice and alludes rather obviously to sexual intercourse, most specifically Boylan's seduction of Molly. The climax of the sirens' song is Martha, especially the lyrics:

> --Co-me, thou lost one?
> Co-me thou dear one!

> Alone. One love. One hope. One comfort me.
> Martha, chestnote, return.
> --Come!
> --To me!
> Siopold!
> Consumed.
> Come. Well sung. All clapped. She ought to.
> Come. To me, to him, to her, you too, me, us.
> (U, pp. 274-75)

The sirens like the Virgin, appeal to the lost soul, to the sea-lost sailor far from home. The sirens' call offers much more than the sexual appeasement of the word "consumed." -"Co-me, thou lost one! Co-me thou dear one! . . . One hope. One comfort." The language is almost biblical, nor is the power of that language mitigated by Bloom's materialism, his sceptical curiosity and intuition that something other than the music alone accounts for its almost overwhelming appeal: "Words? Music? No it's what's behind"(U, p. 273). The sirens' allure climbs to its height with the phrase "to me" in the above lyrics at which point Bloom realises the public sirens' appeal and is released from their consuming enchantment. Moments later Bloom's ascendant realism leads him to consider the mathematical basis of music and how all songs address the lost. Bloom breaks music down into numbers:

> Numbers it is. All music when you come to think.
> Two multiplied by two divided by half is twice one.
> Vibrations: chords those are. One plus two plus
> six is seven. Do anything you like with figures

> juggling. . . . Musemathematics. And you think you're listening to the ethereal. But suppose you said it like: Martha, seven times nine minus x is thirtyfive thousand. Fall quite flat. (U, p. 277)

One supposes that "one plus two plus six is seven" represents a chord, but the numbers do not add up and the chord falls flat. Bloom's materialism reduces the ethereality of music to its mathematical basis. Although the rhetoric of these passages promotes Bloom's escape from the sirens' call, their power remains undaunted in Joyce's prose where musical rhythm is the first creative entelechy, a purity and sexuality addressed to the lost soul. If the barmaids Molly and all the siren voices are a false respite, their offer is, nonetheless, akin to Joyce's major theme of the nostos or return. Sentimental songs offer the weary traveller the illusion of return to his home, an appeal very akin to that of Penelope and home to Odysseus which may account for the lasting power of the illusion.

While it is necessary to recognise this powerful musical centre in Joyce's aesthetic, balanced judgement leads us to regard some of the imitative excesses of Joyce's desire to write musical prose in this episode. Consider the following sentence:

> He, Mr Bloom, listened while he, Richie Golding, told him, Mr Bloom of the night he, Richie, heard him, Si Dedalus, sing 'Twas rank and fame in his, Ned Lambert's house. (U, p. 276)

Joyce's prose has always been lyrical and rhythmical, naturally so, and the aesthetic theory places a considerable premium upon rhythm as a quality of aesthetic apprehension. In the early rhetorical statements of the aesthetic, Joyce considered art's goal the attainment of musical quality synonymous with freedom, harmony and epiphany. The passage above no longer serves the romantic ends which music in Dubliners, and Portrait, does. The musical qualities of the above passage display almost no content or symbolism as the passage concentrates upon imitating the formal qualities of music, especially musical phrasing and contrapuntal variation. The repetition of "He . . . while he . . . told him . . . he . . . heard him." conveys a note or phrase that repeats and modulates. The syntax suggests a musical bar and conveys a steady tempo. These qualities though they are analogues of music do not make the prose music. At its best the writing of this chapter, the concentration upon pulse and sound make for musical prose, but many of the musical effects, are as much the result of knowing this to be a chapter that attempts to imitate music as of actual sounds and rhythms. Although many passages stand out for their musical quality, others do not, so that the chapter poses a problem in continuity. The prose is not continuously musical. When Bloom plucks a rubber band, the prose suggests sound more than music and the last sentence has nothing particularly musical about it.

> Bloom ungyved his crisscrossed hands and with slack fingers plucked the slender catgut thong. He drew and plucked. It buzzed, it twanged. While Goulding talked of Barraclough's voice production, while Tom Kernan, harking back in a retrospective sort of arrangement, talked to listening Father Cowley who played a voluntary, who nodded as he played. (U, p. 276)

The last sentence possesses some musical qualities in the repetition of syntactical elements. Words like "voluntary," "arrangement," "voice production" suggest music, but are not musical per se; whereas, in the first sentence, the words "plucked," "buzzed," "twang" convey the actual sound being imitated. Many of the passages illustrate a musical device: "Her wavyavyeavyheavyeavyevyevy hair un comb:'d (U, p. 276)." presents a trill moving from a high note to a lower one, while the "un" separated from the "comb:'d" suggests a retard. The sentence is musical because it illustrates a musical device not because it is music. "Wavyavyeavyheavyeavyevyevy" is too slow to be either a trill or vibrato. In a conversation between George Lidwell and Miss Douce (her name is also a musical term) the following sentence occurs:

> First gentleman told Mina that was so. She asked was that so. And second tankard told her so. That that was so. (U, p. 276)

Although one of the more successful musical passages, the reference to the musical fifth intrudes as an illustration of the dominant in the tonic scale. The rhythm of the last two sentences is effective literary music. The references to Bloom's Freeman's Journal as his baton is literary as is the tambourine in the sentence: "Bored Bloom tambourined gently with I am just reflecting fingers on flat pad Pat brought (U, p. 278)." The last words "flat pad Pat brought" convey the light beating on a drum and the word "reflecting" may allude to the cymbals in a tambourine, but on the whole the sentence does not sound like a tambourine. It remains a literary allusion to one. If one considers the total effect of Joyce's musical practice in this episode, one wonders what monstrous music this is that has harps, pianos, rubber bands, clinking glasses, scales, trills, tambourines, tuning forks, beating drums, etc. One imagines an encyclopaedia of music striking a vast cacaphony.

By examining the overture commencing the piece we learn the meaning that dominates this musical episode and learn the rather obvious limitations of Joyce's imitative method. The overture presents fragments of the episode's leading themes. At first sight this literary music appears almost meaningless:

> Bronze by gold heard the hoofirons, steelyringing
> Imperthnth thnthnthn.
> Chips, picking chips off his rocky thumbnail, chips.
> Horrid! And gold flushed more.

> A husky fifenote blew.
> Blew. Blue bloom is on the
> Gold pinnacled hair.
> A jumping rose on satiny breasts of satin, rose of Castille.
> Trilling, trilling: Idolores.
> Peep! Who's in the . . . peepofgold?
> (U, p. 254)

This overture continues its seemingly meaningless pattern for two more pages. What passes for meaning in this episode does not in many cases attest to a serious theme. For example, the phrase or word "Imperthnthn thnthnthn" is a musical distortion of the words 'impertinent insolence' uttered by Miss Kennedy to the man who brings the barmaids their tea:

> -What is it? loud boots unmannerly asked.
> -Find out, Miss Douce retorted, leaving her spying point.
> -Your beau, is it?
> A haughty bronze replied:
> -I'll complain to Mrs de Massey on you if I hear anymore of your impertinent insolence.
> -Imperthnthn thnthnthn, bootsnout sniffed rudely, as he retreated as she threatened as he had come.
> (U, p. 257)

Meaning is confined to identifying the phrase to be impertinent insolence. In the opening notes of this section the phrase "Imperthnthn thnthnthn is juxtaposed to the steelyringing of the horses' hooves in the calvalcade whose sound is perhaps an impertinent insolence in Ireland. This is a possible meaning, but nothing more than the juxtaposition bespeaks a connection between the two sounds.

The second line of the overture, "Chips, picking chips off his rocky thumbnail," refers to Simon Dedalus who enters the bar and picks chips from his rocky thumbnail. No theme is introduced, nothing but the musical quality of the phrase is conveyed. "Blue Bloom is on the" suggests the sadness Bloom feels when he thinks of the adultery his wife will commit; the line also evokes the fields in which the sirens lie on their island, and finally it alludes to Shakespeare's being overborne by Ann Hathaway in a field of rye.

The remaining references from the quoted section of the overture similarly confine meaning. "A husky fifenote blew" alludes only to Simon Dedalus' clearing his pipe before lighting it. Joyce demonstrates well the way in which modulation and repetition produce meaning in music, but the cumulative effect of such repetition in music is lost in literature, and Joyce neglects more conventional meanings and themes. This is not an isolated feature of Joyce's writing. As we have seen in the Lotus Eaters episode, Joyce has chosen to invest meaning in allusions apart from considerations of character and event, thus extending his quest for certainty, a stable understanding of the world. Music is the creative unknown that issues forth in a profound rhythm directly associated with epiphany and evokes the archetypal Virgin Mary or the accepting Penelope. The wanderer returns not only to her arms but to his proper place and status in the world. The musical rhythm that begins and ends epiphanies, as in the climactic epiphany of Portrait, establishes the artist's identity. Odysseus returns not only to his wife, family and home, but also to his status as father and king of Ithaca. The sirens' music seems to offer this as does music in general in Joyce's aesthetic.

APPENDIX II

EPIPHANY AND IDENTITY

In the library chapter of Ulysses, Stephen defines a ghost:

> -What is a ghost Stephen said with tingling energy. One who has faded into impalpability through death, through absence, through change of manners. . . . Who is the ghost from limbo patrum, returning to the world that has forgotten him? Who is king Hamlet? (U, p. 188)

Shakespeare "in the castoff mail of a court buck . . . [is] the ghost, the king and no king, and the player is Shakespeare who has studied Hamlet all the years of his life which were not vanity in order to play the part of the spectre (U, p. 188)." In these quotations Shakespeare is the consummate artist, father, king and ghost with whom Stephen clearly identifies: Stephen dresses in "the castoff mail of a court buck" Mulligan. Stephen too is "king and no king" for he believes the poet the acknowledged spiritual king of Ireland, as the Telemachus episode informs us. Shakespeare has "faded into impalpability" through absence. He is the ghostly father of his dead son Hamnet and his fatherly soul haunts his filial work, Hamlet. Stephen, though he regards himself as the dispossessed king of Ireland, is the dispossessed son who aspires to his spiritual father's role.

In the Scylla and Charybdis episode epiphanies establish the poet's identity in past, present and future: "In the intense instant of imagination, when the mind, Shelley says, is a fading coal, that which I was is that which I am and that which is possibility I may come to be." In Portrait, this moment of epiphany is "the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart (P, p. 213)." Epiphanies establish the artist's identity as ghost, father, artist and king. In the passage from Ulysses, Shakespeare, his beaver up embodies the poet's Bloomian equanimity at the moment of epiphany. "His beaver is up. He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father (U, p. 197)." Shakespeare is ghost, father, poet and king. Quite strangely, throughout his works, Joyce describes the artist's identity at the instant of epiphany in terms of his becoming a ghostly father, king and artist.

By way of explaining the genesis of the ghostly father, king and artist, we must consult the early works which distinguish two kinds of fathers: those who fail to fulfill their role as spiritual guide and those phantasmal and luminiscent figures of the imagination who promise to fulfill that role. The search for the spiritual father is reinforced by the protagonist's desire to cast aside an immature and dissatisfying identity in order to assume a fatherly status. The ghostly father who fails to fulfill the protagonist's search for a mature identity is present in "The Sisters," "An Encounter," and "Araby." Joyce condemns Father Flynn in "The Sisters" for his failure to guide the boy towards his true vocation and identity. Joyce clearly shows the falsity of the boy's identity as priest. Father Flynn is a father by vocation, a ghostly one because he is dead and because he appears as a phantasm of the boy's imagination.

> In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why its lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (D, p. 11)

The ghostly Father Flynn guides the boy to fulfill the priest's great wish. The horror of the boy's appearing in the misshapen form of Father Flynn, smiling feebly, clearly conveys Father Flynn's failure to guide in accordance with the boy's nature and potentials as a true father would.

The uncle in "Araby" is also a ghostly father who fails the boy. His failure to fulfill his fatherly role is conveyed symbolically by his being the boy's uncle, for whom the boy has no sympathy. In addition, the uncle almost prevents the boy from attending the bazaar which the boy hopes will fulfill his nature by answering to his romantic dreams. Like Father Flynn, the uncle is allied with deadening social forces. In this respect he shares the taint of spiritual death. Although neither story refers to the boy protagonist as artist, since the narrator and the boy are the same, the boy is potentially the artist, that is the end towards which he must be guided. Portrait clearly outlines the relationship between such romantic longings and the sensibility of the artist.

Simon Daedalus best expresses the ghostly father who fails to guide his son. Stephen identifies his father as ghost. When sick in the infirmary of Conglowes, he fearfully contemplates rumours that a ghost haunts his school.

> Was it true about the black dog that walked there at the night with eyes as big as carriage lamps? They said it was the ghost of a murderer. . . . A figure came up the staircase from the hall. He wore the white cloak of a marshall; his face was pale and strange; he held his hand pressed to his side. He looked out of strange eyes at the old servants. They looked at him and saw their master's face and cloak and knew that he had received his deathwound. (P, p. 19)

Shortly after this description, Stephen thinks, "His father was a marshall now: higher than a magistrate," thus identifying Simon as ghostly father by absence. While suffering from fever which Stephen mistakenly believes a fatal cancer caused by being pushed into the square ditch, Stephen identifies himself with a more powerful ghostly father, Parnell, whom Simon Dedalus considers his dead king. Parnell displays a more heroic stature than the uncle, Father Flynn or Simon Dedalus, but he too fails to fulfill his aspirations to be the nation's father, largely because of the treachery of others. Nonetheless, he is a more successful ghostly father than any of the others considered thus far. Although not an artist, he anticipates ghostly fathers more importantly related to Stephen's mature identity as artist. These ghostly fathers are the Count of Monte Cristo, Daedalus, Bloom, Odysseus and Shakespeare with whom Stephen identifies during moments of heightened significance.

The ghostly fathers with whom Stephen identifies offer to dispel his immature identity. The Count of Monte Cristo is such a figure. During his evenings, Stephen reenacts scenes from The Count of Monte Cristo whose romantic adventure partially fulfills his desire for freedom and excitement. The budding artist in Stephen imaginatively constructs Cristo's island cave out of coloured papers and wrappings. Cristo's adventurous romanticism so moves Stephen that he imagines a cottage nearby to be the abode of Mercedes.

> Both on the outward and on the homeward journey he [Stephen] measured the distance by this landmark: and in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying: -Madam, I never eat muscatel grapes. (P, p. 63)

The heightened romanticism of adventure is here associated with romantic literature and with the language of the aesthetic of Portrait: Stephen conceives an "image" of his mature identity in Monte Cristo as he later does the archetypal Daedalus. Like Gabriel in "The Dead," Cristo has grown older and sadder in his realisation of his loveless state. And his proud gesture of refusal bespeaks the distance characteristic of the artist's stance. Although Cristo is not Stephen's father, Stephen imagines himself grown older and wiser, and that makes the Count Stephen's spiritual father whose dispassionate stance and whose romanticism will guide Stephen to fulfill his identity as artist. The Count of Monte Cristo is an aspect of Stephen's general desire "to meet in the real world the unsubstantial image which his soul so constantly beheld, a desire that expresses Stephen's longing to slough off his immature identity in the transfiguring instant of epiphany which entails a fading and becoming ghostly similar to Gabriel's fading into impalpability in "The Dead." In Portrait, the young Stephen thinks

> In that supreme moment of tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment of supreme tenderness he would be transfigured. Weakness, timidity and inexperience would fall from him in that magic moment. (P, p. 65)

In "The Dead," Gabriel's newly discovered maturity is expressed as a "fading out into a grey impalpable world," a sloughing of Gabriel's immaturity during the party for the equanimity of Bloom and the insight into his nature that follows from an epiphany.

These positive ghostly figures who hold the key to Stephen's development anticipate his spiritual father, Daedalus, and the stance of the artist who is at the moment of epiphany "within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails (P, p. 215)." Daedalus is clearly the ghostly father since he is dead or an aspect of myth. Stephen addresses him as "Old father." In his ability to fly above the labyrinth of confused sensations through art, he expresses the power of the doctrine of epiphany. In addition, his last name links his identity as artist with Stephen. During the climactic epiphany in which Stephen discovers his vocation as artist, he is compared to Daedalus in flight from the labyrinth:

> Now, as never before, his strange name seemed to him a prophecy. . . . Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening the page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (P, p. 169)

In this passage Stephen and Joyce identify Stephen's vocation as artist with his identity with the ghost like father figure of Daedalus during the instant of epiphany. Daedalus plays a true fatherly role since he guides Stephen towards the realisation of his mature identity.

As we have seen in the analysis of Bloom's fatherly equanimity, he redefines the romanticism of epiphany identified with Stephen and with Daedalus. Instead of the metaphor of romantic flight associated with Daedalus, Joyce turns to the figure of Ulysses who fulfills all of the fatherly functions we have examined. He is father, ghost, artist and king. He is an artist in his identification with Shakespeare. As Ulysses he is symbolically compared to the king of Ithaca. And he is fatherly both in the biological sense and in his static relation to the world. In conclusion both Stephen and Joyce turn from inadequate father figures like Father Flynn and the uncle in "The Sisters" to spiritual fathers who hold the key to Stephen's identity as artist. The spiritual fathers, especially the artisan Daedalus are frequently identified with the moment of epiphany, or with a Bloomian equanimity in Shakespeare's case, the artist's disinterest being expressed as ghostly, his compassion and maturity constituting his fatherly nature. In short, epiphanies establish the artist's identity as ghost, king, father and artist through the archetypal figures we have examined.